

# **Language and Culture Heritage in Sumatra**

Authors: Mac Aditiawarman, Anisa Rahmatatul Husni, Amelia Yuli Astuti, Dwi Mutia Chan, Berta Hartati Zagötö, Dewirahmadanirwati, Suci Rahmadani, Rini Afrilesa, Indri Dwi Avinta, Vera Magria, Anna Hilda, Yelnim, Nawa Vina Rahayu Anggriani, Diana Kartika, Kinara Vidolantia, Zuraida Khairani, Fajrina Putri Farisyah, Raflis, Marno, Yessy Marzona, Semberiyanto Tafonao, Najmi Hayati, Natalion Nanda Putra

Editor: Mac Aditiawarman

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## **INTRODUCTION**

Language and Culture Heritage in Sumatra tell us about the wealth of languages and cultures in Sumatra. Hundreds of languages which are the legacy of our ancestors. However, only a dozen new languages were collected. Hopefully in future issues it can be collected in stages. Attempts to collect all the languages in Sumatra in stages. We try to document all languages in Sumatra. Therefore, writers are expected to be able to participate in writing in their respective regional languages. This book was written by several authors and has a concern for local language and culture so that it can be preserved. These activities will continue until all culture and languages in Sumatra are documented.

In writing this book, it was attempted through research first. This book is not only limited to language but also to the cultural richness of the people who support the language. This effort is to train so that more and more young writers are born, so that they will be responsible for important culture, language, and history before they all disappear.

The editor's message to young writers is never to stop writing and documenting the cultural richness of their respective regions.

Padang, May 2023

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# CHAPTER 1

## PASAMBAHAN ORAL TRADITION IN MINANGKABAU MARRIAGE CUSTOM IN NAGARI SUNGAI PUAR PALEMBAYAN SUB DISTRICT AGAM WEST SUMATRA: SEMIOTIC ANALYSIS

Mac Aditiawarman  
Anisa Rahmatatul Husni

### 1. BACKGROUND OF DISCUSSION

Oral tradition is also another name as oral literature. Oral tradition is a combination of oral narrative performances with speakers and audiences that apply the show's procedures and traditions (Udin,1997). Oral tradition is the community's cultural heritage because it contains a great mine of communications trove of people's and ideals.

Oral tradition is the cultural heritage of the ancestors that reflects the character of the people who support the tradition. The significance of oral tradition in human life is evident from its use for generations from generation to generation to organize socio-cultural life wisely. In addition, people make oral traditions a place to convey messages and values that can be used as unwritten laws and sources of knowledge (Tanjung, 2019:1). Oral tradition, as a valuable form of regional cultural expression, is a valuable part of the nation's cultural wealth, because it can become the cultural roots of a new culture but also preserve the cultural values of traditional societies.

Minangkabau is distinguished for its strong customs from ancient times until now with the customary motto *Adaik Basandi Syara', Syara' Basandi Kitabulah* (Sinar, 2018:3). *Pasambahan* is one of many oral traditions in *Minangkabau* society. The *Pasambahan* tradition contains normative content that the community uses as a guide in carrying out a variety of social activities in a cultured community (Tanjung, 2019:1). *Pasambahan* is one of the *Minangkabau* ethnic community's cultures, it is used to convey hidden objectives in a symbolic form which is explored orally.



*Pasambahan* can be divided into two main categories in general. The first is *Pasambahan*, in which the other participant replies or responds. *Pasambahan* is usually often used in during wedding, *batagak gala* ceremonies, and *Pasambahan makan*, among so many other ceremonies. Unrequited *Pasambahan*, also known as one-way add-ons, is the second group.

*Pasambahan* at a wedding ceremony is an another quality. Each set of events has its own unique, which starts with a *Pasambahan* such as *Pasambahan baduduak partamo* (meeting between two families), *Pasambahan batimbang tando* (engagement), *Pasambahan baduduak ka baralek* (announcing the wedding date), and *Pasambahan manjapuik marapulai* (picking up the groom-to-be man)

Every living creature has an instinctive interest in marriage, because marriage is such an important part of human life, there are a lot of norms that have evolved into traditional practices. The purpose of marriage can be separated into several goals for people in West Sumatra, especially Minang people. The basic goal is to act out the custom. As a reason, marriage has come to be viewed as a custom that every human being must follow to.

The importance of *Minangkabau* marriage can be seen in the proverb, such as: '*Tak aia talang di pancuang, tak kayu janjang di kapiang, tak ameh bungka diasah*' (Azami,1977:22-26). This proverb adds meaning in marriage, there should be no partners since what isn't there must be held. If there is no money, the inheritance may be pawned, because the problem of marriage is no wider the responsibility of every individual concerned.

The diversity of traditions and cultural values of *Minangkabau* customs that have been described in the above descriptions is very interesting to examine. The reason for conducting research on the *Pasambahan* oral tradition at the *Minangkabau* traditional wedding ceremony in Nagari Sungai Puar Agam is to develop the oral tradition culture in this Nagari Sungai Puar. In addition, with the holding of this research, it is hoped that the existence of this *Pasambahan* oral tradition will continue to develop along with the progress of the times, especially in this modern era. The author's interest in researching a *Pasambahan* oral tradition is because not many researchers have focused more on the study of the *Pasambahan* oral tradition and *Minangkabau* traditional wedding ceremonies. With this research,

it is hoped that knowledge about the existence of the *Pasambahan* oral tradition will develop over time in *Minangkabau* marriage customs.

*Sungguah pun surang jo baduo tampek ambo maantakan sambah, mambokakkan salam kehadapan baliau Angku Datuak Balidah Ameh mamak nan batigo sarato silang nan bapangka, itulah sambah banamo disambahkan, di ateh siriah naiak ka carano lah katangah, siriah mintak dikunyah, pinang mintak di gatok, rokok mintak di hisok. Sakian sambah pado silang nan bapangka.*

(rang sumando pihak anak daro)

Even alone or in two place where I give sambah, I open my greetings, Angku Datuak Balidah Ameh also the three mamak and the householder, that's the sambah named sambahkan, on top the betel rises to the carano that is in the middle, chew the betel leaf, bite the betel nut, smoked cigarettes, that's all to the householder.

*Di ateh siriah naiak ka carano lah katangah, siriah bakunyah pinang bagatok rokok baisok, indak na bakunyah lah sipaik bakunyah, kato mamak sarato angku niniak mamak nan duduak, sarato silang nan bapangka.*

On top of the betel up to the carano in the middle, the betel nut is chewed, bitten by cigarette and inhaled, even though it is not chewed, it is already chewed, said mamak and angku niniak mamak who was sitting, and the householder.

*Karano siriah lah bakunyah, pinang lah bagatok rokok lah ba isok, ado nan taraso di ati, takilan di mato, kato dak manyabuik bana ka mangatangahkan, kapado angku Datuak Balidah Ameh, sarato mamak nan batigo, silang nan bapangka, mananti pihak anak daro sakutiko.*

Because the betel has been chewed, the betel nut has been bitten and the cigarette has been inhaled, something feels in the heart, comes to the eye, words that cannot be said to be conveyed, to angku Datuak Balidah Ameh, and the householder is waiting for the bride to come.

*Istirahat kato sakutiko, mancari kato, mansapakati bana nan sa iyo, kok picak lah buliah di layangkan, bulek lah buliah di golongan, kok lai rundiangan ka di sampaikan bana, ka ditangahkan lah, izin dari mamak, sarato angku niniak mamak nan duduak.*

Take a short word break, look for an agreement that is correct and consistent, the thin ones can be floated, the round ones can be classified, if there is a discussion that you want to convey, go to the center, permission from mamak, and angku niniak mamak who was sitting.

*Sungguah kandak balaku, pintak buliah, barantangkan talinyo, baimbaukan tuahnyo, kasudahan sambah, tibo di angku, sungguh angku surang nan di sambah, sa capek nyolah, angku niniak mamak, nan duduak, sarato silang nan bapangka, tampek sayo, maantakan sambah, mambukakkan salam, di ateh hari nan dahulu, janji ba tahun nan lah lapeh, janji babulan nan lah sampai, janji bahari nan lah datang, baa di hari sahari kini, mangko manyuruahlah mamak adat kapado rang sumando, mambao siriah di carano sacukuiknyo, di ateh siriah lah katangah, iyo lah siriah ba adat, siriah panyapuik marapulai, ka di bao ka rumah anak daro, bakaua bakeh nan*

*kiramat, bakandak bakeh nan ka balaku, kandak mintak di palakukan, sakan sambah kapado silang nan bapangka.*

The wish is true, the request is allowed, the rope is stretched, the result are given, after the sambah arrives at the Angku, it is really Angku himself who is slapped, as soon as possible, Angku niniak mamak who sit and the householder, where I deliver the sambah, open the greeting, on the day the previous one, the promise of years that has ended, the promise of days that have come, so today, ordering the traditional mamak to Rang Sumando, bringing betel in the middle, indeed the traditional betel, betel picker Marapulai, which will be brought to the house of Anak Daro, asking the sacred, begging for a place to be granted, requesting to be granted, so that' all sambah to the householder.

*Asa lai jalan bana nan batampuah menurut adat nan bapakai, kandak balaku, pintak babari, basuo manuruik papatah, biriak-biriak dalam padi, basarang di pematang, talua di tateh ramo-ramo, tajapuik di urang ka pai, taimbau di urang ka datang, nan japuik tabao, di lapeh jo hati suci, muko nan janiah, assalamualaikum warahmatullahi wabarakatu.*

As long as the right path is taken according to the custom used, the desire is valid, the request is granted, the saying is true, the bird in the rice, nests on the embankment, the eggs are hatched by butterflies, picks up people who are leaving, calls for people who will come, who picked up brought, released with a pure heart, a clear face, Assalamualaikum Warahmatullahi Wabarakatu.

## **1.1 THE MAIN POINTS OF DISCUSSION**

In this discussion, the writers to see from the analyzes of the symbolism on the oral tradition of *Pasambahan* in *Minangkabau* marriage custom in Nagari Sungai Puar. Based on the background described previously, the researcher took the following problem formulation:

1. How is the local wisdom of the *Pasambahan* oral tradition in the series of Nagari Sungai Puar traditional wedding ceremonies?
2. What are *Minangkabau* marriage customs in Nagari Sungai Puar?
3. What are the meanings of *Pasambahan* symbols?

## **1.2 LIMITATION OF DISCUSSION**

This research focuses on the study of the language and symbols found in the *Pasambahan* during the *Minangkabau* wedding ceremony. To limit the data, this study only focuses on the meanings and symbols contained in the *Pasambahan* language. *Pasambahan* tradition in *Minangkabau* marriage customs around Nagari Sungai Puar, Palembang District, Agam Regency which will be the source of this research.

### **1.3 FORMULATION OF THE DISCUSSION**

After finding some things that can be taken as the problem, the writer will solve the problem as follows:

1. What are the traditional *Minangkabau* wedding ceremonies that use the *Pasambahan* oral tradition?
2. What are the meanings of the symbols found in the *Pasambahan* oral tradition at *Minangkabau* wedding ceremony?
3. What are the symbols and meanings in *Minangkabau* traditional clothes?

### **1.4 PURPOSE OF THE DISCUSSION**

The discussion talks about oral tradition in *Minangkabau* marriage custom in *Nagari Sungai Puar*. To get these results, the writers conclude the purpose of the discussion as follows:

1. To describe that used *Pasambahan* oral tradition at the traditional *Minangkabau* wedding ceremonies.
2. To explain the meaning of expressions and symbols contained in the *Pasambahan* speech in *Minangkabau* traditional weddings.
3. The reader can find out how the shape of *Minangkabau* traditional clothing is and the symbolic meaning in the clothes.

### **1.5 REVIEW OF RELATED LITERATURE**

A scientific is always based on theories and concepts that are relevant and are associated with analyzed issues, so that the direction and purpose of the study can be scientifically accountable. Theory is the opinion expressed by expert in each field of the symptoms that is:

#### **1. Semiotic**

Semiotic is concerned with everything that can be taken as a sign (Eco, 1976:7). The term semiotics is derived from the Greek word *semeton* denoting sign. In modern usage the concept semiotics refers to a theory of signification. Semiotics is a broad diverse field that involves the study of multiple kinds of sign conveyed via varied channels and media, of socially organized and evolutionary generated sign systems, and of the condition of signification or semiotics.

For Roman Jakobson, semiotics deals with those general principles which underlie the structure of all sign whatever and with the character of their utilization

within messages, as well as with the specifics of the various sign systems and of the diverse messages using those different kinds of signs (Jacobson, 1968:698). Roman Jakobson insisted that language is the central and most important among all human semiotics systems (Jacobson, 1970:455).

According to Marcel Danesi book, *The Quest for Meaning A Guide to Semiotic Theory and Practice*, semiotics is the study of the most critical feature of human consciousness the capacity to create and use signs such as words and symbols for thinking, communicating, reflecting, transmitting, and preserving knowledge.

Semiotics is both a science, with its own corpus of finding and its theories and a technique for studying anything that produces signs (Peirce,1958:228). Semiotics tells us things we already know in language we will never understand. Semiotics is broad diverse field that involves the study of multiple kinds of sign conveyed via varied channels and media, of socially-organized and evolutionarily-generated sign systems, and of the condition of signification or semiotics.

In modern usage the concept semiotics refers to a theory of signification. Semiotics in fact, has much wider aim: the theory purports to explore the generation of signification, any signification, not only that of the written word, meaning in all its guises and to its full extent. Semiotics thus covers all discipline and signifying systems as well as social practices and signifying procedures. (Martin, 2000:3). According to Eco's theory (1976), the primary of semiotics lies in the relation between the expression and content of a sign.

Semiotics is the study or analysis of sign as a discipline. It's also the study of how sign systems work. The concept of sign systems can be good effects to learn. According to Sebeok (2001), linguistics is just a variety of semiotics, semiotics is derived from linguistics. As a result, semiotics is a discipline of linguistics that studies signs and just about everything else linked to the sign system and its meaning. The basic unit of semiotics as the sign, defined conceptually as something that stands for something else, and, more technically, as spoken or written word, a drawn figure, or a material object unified in the mind with a particular cultural concept.

## 2. Sign

Sign for semiotics is firstly defined by Saussure in 1950. He defined the sign is the form of something concrete such as sounds, letters, gestures, also the image which have the role to be the signifier. Those signs produce the concept of signified, which the signifier refers to. That scene is called by signification (Sebeok, 2001: 5-6).

Another definition about sign is from Marcel Danesi. Based on his perspective, any object that represents something other than itself is referred to as a symbol. It can be an object, a gesture, a color, a wink, an arithmetic, and other things. Red is an example of a sign. It's something (like a color) that reflects something else (it can be an ideology of politics) (Danesi, 2004: 4).

In semiotics, there are mainly six main types of signs that are analyzed (Sebeok, 2001: 8-11). Symptoms are the first a kind of sign. The animal produces a symptom that will be used as a warning signs. From the analogy of causes and physical processes, a symptom implicitly shows intellectual, emotional, and social phenomena. Here dislike Their dislike of each other is compared to circumstances by Sebeok. It indicates that their dislike of each other is a symptom in such a situation.

Signal is the second part of sign. To survive, all animal has the ability to recognize and react to specific signals. These signals can also be used for things such nodding, staring, and kicking. Signals can also be used for conventional social functions. The traffic lights and semaphore are two of the main.

Icon, indexes, and symbols are the next kinds of signs. Pierce are answerable for the categorizing of such signs. An icon is a type of symbol that is designed to resemble the original referents in some way. A photograph serves as an example. A sculpture is another example.

Then after, there is also an index. An index is a sign which denotes the relation between something or someone with their place in time or space. Symbol is the five kind of sign. Symbol is a type of sign that has an arbitrary and conventional meaning for its referent. Symbolic refers to what influence humans' perceptions of other animals. Symbolic signs include any signifier that contains sound, figure, picture, color, object, or other elements.

The name is the sixth and final sort of symbol. A name is given to a member of a species in order to distinguish it from others. The name of a person is an example. It is used to identify each individual based on ethnicity and gender (Sebeok,2001:8-11).

The fundamental unit of linguistic analysis is the sign. The sign, according to Saussure, is a two-sided psychological entity that connects a thought and a sound pattern (Saussure, 1966:66). As a result, both the concept and the sound pattern are mental entities that exist independently of any external object. The concept is the signified, and the sound pattern is the signifier, according to Saussure.

### **3. Symbols**

A symbol is a sign that stands for something in conventional way. Symbols are the building blocks of social systems (Danesi, 2007: 46). Symbols are a complicated matter. Saussure believed that symbols are never completely arbitrary, suggesting that there is usually some kind of quasi-arbitrary or rudimentary bond between symbolic signifier and what they signify. A more popular symbol of justice involves a blind goddess holding scales to signify impartiality.

Semiotics speaking, symbols are things with important historical and cultural meanings, such as the cross for Christians, the Star of David for Jews, and the American flag for Americans. These symbols are tied to history and play important roles in every society. The anthropologist Clifford Geertz discussed symbol in his book *The Interpretation of Cultures* (1973:45). A symbol is a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates so that the symbol is interpreted as referring to that object (Peirce, 1958: 140).

Geertz argued that we learn the meaning of symbols as we grow up in a certain culture or subculture and that the symbols importance is enhanced by historical events and other happenings in that culture. Symbols help us make sense of things and play an important role in shaping our behavior in many areas: religion (the cross), nationalism (the flag), status (the kind of car we drive) (Berger, 2010: 14).

The symbol is the construction of a replica that is of a different nature and whose relationship with the object is not direct but mediated. A symbol is a genuine sign, because it expects the intervention of the interpretation in a real constitution.

For Jung, and therefore for analytical psychology, symbols mean more than that they can be found at first sight. They find their meaning in compensation and integration. If, then, we back the symbols to something else, it becomes impossible to interpret the sense (Jung, 1983).

Freud assimilates the symbol to the sign, on the basis of the canonical element of cross-reference, as a sign of the elementary instinctive processes, in accordance with the explanatory reductive necessity. The symbol belongs to the sign, because there is a constant and identifiable relationship between the symbol and the symbolized. The symbolizations that have phylogenetic factors would be exclusively the existence of archaic residues.

For Peirce the symbol is a genuine sign, since it provides for an intervention of the interpretation and therefore of the mental subjectivity in its very constitution. It prevents the degeneration of the other kinds of sign by being a source of third, so it allows a unique unrepeatable significance. The contact with the symbol, produced by the interpreting mind, influences the successive and potential interpreters, to the point of allowing semiotic evaluation. The purpose of interpretation of the symbol, avoids determinism a priori, insofar as the symbol reveals and inspires its infinite and unlimited singularity.

#### **4. The Concept of Pasambahan**

West Sumatra, especially the *Minangkabau* clan, is one of the regions and clans with a rich oral tradition. Oral tradition has deeply rooted in *Minangkabau* culture, as according to Suryadi (1998:1). In his article *Women Performance in Minangkabau Oral Tradition*, Amir (1995), as cited in Amir (2006:25), stated that the oral tradition developed in the *Minangkabau* society is divided into three traditions: tradition of speech (*tuturan adat*), which is also known as ceremonial oration (*pidato adat*), and *Pasambahan*, *mantra*, and oral literature.

*Pasambahan* tradition and ceremonial oration is an oral tradition which takes the form of custom dialogs between *si alek* (the guest) and *si pangka* (the host) using *Minangkabau* literature such as *pepatah-petitih* (proverbs), *mamangan*, *pantun*, *gurindam* (couplet), and others (Fadli, 2012:2). In today's context, this oral tradition portrayed communal identity in terms of communication, engaging in

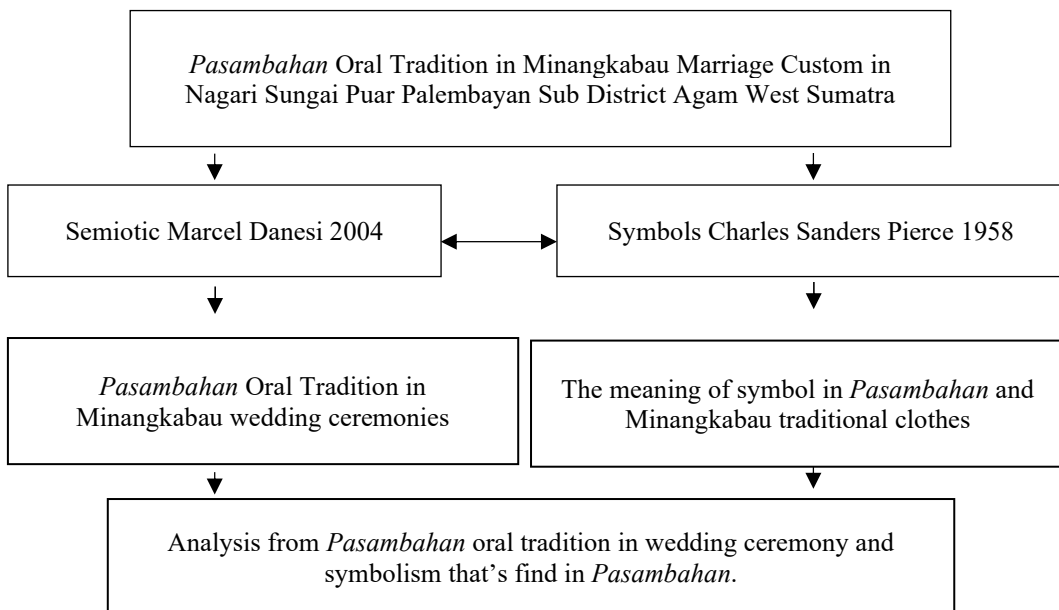


dialogue, and engaging in dynamics based on the demand for democratic principles as understood by the *Minangkabau* people.

The *Pasambahan* tradition, which takes the form of dialogs, is a unique *Minangkabau* oral tradition. *Pasambahan*, also known as *sambah-manyambah*, is a *Minangkabau* custom that arranges the manner and politeness of people's speech in a meeting, according to Ibrahim (2008). The *Pasambahan* tradition is commonly employed in formal ceremonies such as wedding, moving to a new home, funerals, and a ceremony to appoint the head of custom, which is known to *Minangkabau* as *malewakan datuak (batagak gala)*.

## 5. Theoretical Framework

Based on the data above which is the basis for the research, it is visualized into a diagram to make it easier for readers to understand this research, namely as follows:



## 2. REASEACH METHOD

In doing research about *Pasambahan* Oral Tradition in Minangkabau Marriage Custom in Nagari Sungai Puar Palembang Sub District Agam West Sumatra, qualitative is somewhat more precisely to be applied in this analysis. Process and meaning are highlighted in qualitative research. The theoretical basis is used as a guide so that the research focus is in accordance with the facts on the

ground. In addition, this theoretical basis is also useful for providing an overview of the research background and as a material for discussing research results.

According to Steven Dukeshire and Jennifer Thurlow (2002) says qualitative research the use of numerical data and often entail the collection and analysis of narrative data. Qualitative research methods are particularly useful for gaining rich, in depth information concerning as issue or problem as well as generating solutions. Creswell (2009) states that qualitative research is a means for exploring understanding the meaning of individuals or groups ascribed to a social or human problem. The process of research involves emerging questions and procedures, collecting data in the participants setting, analyzing the data inductively, building from particulars to general themes and making interpretations of meaning of data. The final written report has a flexible writing structure.

### **3. DISCUSSIONS**

Oral tradition is an ancestral cultural heritage that reflects the character of the people who support the tradition. The significance of oral tradition in human life is evident from its use for several generations from generation to generation to organize the cultural life of a community group, controlling moral values in oral tradition carries a function as a controller of human behavior. The *Minangkabau* community has an oral tradition called *Pasambahan* which contains normative content which is used by the community as a reference in carrying out several social activities as a cultured society. *Pasambahan* has its own role in the implementation of traditional processions, especially ceremonies in *Minangkabau* traditional marriages. A series of events in *Minangkabau* traditional marriages are always related to *Pasambahan*, because through *Pasambahan* the meaning and purpose of an event is conveyed.

Marriage is part of the cycle of human life which is quite interesting to study, especially about the changes that occur that are closely related to the process of family formation. The development of the times affects the shift in every part of the traditional marriage ceremony. This shift will result in changes in the implementation of the traditional marriage ceremony, a change here means adding or reducing certain obligations in the marriage ceremony. Addition or subtraction in the marriage ceremony can be seen in the four elements of the traditional

marriage ceremony, including; the place of the ceremony, the time of the ceremony and the ceremonial equipment and the people who carry out the ceremony.

The traditional *Minangkabau* marriage procession, commonly called *baralek*, has several stages that are commonly carried out. Starting with *maminang* (to ask for a hand), *manjapuik marapulai* (to pick up the groom), to *basandiang* (side by side at the palaminan). After *the maminang* and the agreement on the day of the marriage (determining the day of the wedding), then proceed with an Islamic wedding which is usually done in the mosque and can also be at the KUA (Religious Affairs Office), before the bride and groom are side by side at the aisle.

Marriage customs in Nagari Sungai Puar do not only involve men and women who will become the bride and groom, but also the parents of both parties, brothers and sisters, *mamak tunganai* (uncle) of the bride and groom, *sumando* (husband of brother), *bako* (family from the father), and also the most important thing is *Niniak Mamak* or the traditional leader and other equipment or also known as the *Tungku Tigo Sajarangan* from the bride and groom. In the implementation of marriage customs in Nagari Sungai Puar, each of the traditional leaders, *tunganai*, *sumando*, *bako*, *mamak adat* has had their respective duties and functions.

### **3.1 Pasambahan oral tradition in *Minangkabau* traditional marriage procedures in nagari sungai puar.**

Marriage is a social institution in society which is generally considered as the only institution that justifies the alliance between men and women, sexual relations, and with the aim of obtaining offspring. Therefore, marriage is regulated by customary law and state law. Basically, the traditional marriage procession of Nagari Sungai Puar consists of heavy stages. In general, it can be seen as, *maminang* or *basilaturahmi* (observing), *baduduak mamak* (consultation between mamak parties), *batimbang tando* (engagement), *baduduak ka baralek* (deliberation on when to marry), marriage, *manjapuik marapulai* (choosing). groom), *baralek* (wedding party), *manjalang* (visiting).

### **3.2 *Manyilau* atau *bersilaturahmi* (observing).**

*Manyilau* or *bersilaturahmi* is the first observation as the beginning of a series of wedding ceremonies. In accordance with the system in *Minangkabau*, the female comes to the male family. The purpose of this friendly or dazzling process is the

process of deliberation with the family of the man to seek agreement between the families of the two parties. This agreement is in the form of a belief between the families of both parties to marry off their children in accordance with the prevailing customs in Nagari Sungai Puar. In activities *manyilau* or *silaturahmi* the family brings parcels in the form of cakes and in accordance with the manners of eastern culture. After getting an agreement between the families of both parties, the men are given permission to the women to carry out the *baduduak mamak* activities which are held at the women's family homes.

### **3.3 Baduduak Mamak.**

*Baduduak mamak* is a consensus meeting between the women's family and the traditional leader or *angku niniak mamak* from the women's tribe. This *baduduak mamak* was attended by traditional *mamak nan batigo*, they are *Datuak Nan Kodoh, Datuak Sipado, and Imam Khatib*. The three of them are pillars or tribal leaders from the women's side, namely the *Chaniago* tribe, every decision taken by the three of them validates it. In addition, those who attended were the closest family, *karik-kabiah, ipa, and bisan*. The purpose of this *baduduak mamak* is to find the day, date and time of the engagement as well as important matters related to the implementation of the marriage. *Baduduak mamak* is also known as *baduduak mamak mencari katunangan* (consultation to find the right implementation of engagement). After all parties have gathered then the *Pasambahan* is delivered. This *Pasambahan* was delivered by his leader, *Datuak Nankodoh*. Before the *Pasambahan* is read, it is prepared first, the *siriah sacukuiknyo* is placed in the *carano* in front of the *mamak nan batigo*, then the *Pasambahan* is delivered. The passphrase is as follows:

*angku datuak nankodoh sambah tibo di angku, angku datuak sipado sambah tibo di angku, angku tuangku majolelo salam tibo di angku. Sungguahpun surang baduo jo batigo nan disambah, nan kasadonyolah mamak pusako sarato karib-kabiah, ipa dan bisan tampek ambo manyampaiakan sambah, mambokakkkkan salam itulah sambah banamo disambahkan. Di ateh carano lah katangah, siriah mintak dikunyah, pinang mintak dimakan. Sakian sambah kapado angku nan basamo. (rang sumando)*

Engku datuak Nan Kodoh sambah sampai di engku, engku Datuak Sipado sambah sampai di engku. Engku Tuangku Majolelo salam sampai di engku. Sungguh pun sendiri, berdua dan bertiga yang disambah, semuanya mamak pusako serta karib-kabih, ipar dan besan tempat saya menyampaiakan sambah, membukakkan salam itulah sambah bernama disambahkan. Diatas

carano sudah ditengah, sirih mintak dikunyah, pinang mintak dimakan, sekian sambah kepada engku semuanya.

Engku datuak Nan Kodoh *sambah* to engku, engku Datuak Sipado *sambah* to engku. Engku Tuangku Majolelo greeted me. Even myself, two and three who are worshiped, all *mamak pusako* as well as *karib-kabih*, *ipa* and *bisan* where I deliver *sambah*, opening the salutation is the *sambah* named *disambahkan*. Above the carano is already in the middle, betel begs to be chewed, betel nut begs to be eaten, so much adoration to engku all

From the sound of *Pasambahan* above there is a word that reads '*diateh carano lah katangah, siriah mintak dikunyah, pinang mintak dimakan*' meaning here is carano or container symbolized as a symbol if the conversation or deliberation can be started, while *siriah mintak dikunyah, pinang mintak dimakan* meaning is an expression of request or consent to the customary *mamak* to convey the intent and purpose that the family wants to convey.

*suarolah samo didanga, rupo lah samo diliék. Pasambahan dari silang nan bapangka diateh, carano lah katangah, siriah bakunyah, pinang bamakan, indak bana bakunyah lah sipaiak bakunyah.* (mamak pusako)

Suara sudah didengar, wajah sudah dilihat. *Pasambahan* dari tuan rumah, diatas carano sudah ditengah, sirih dikunyah, pinang dimakan, walaupun tidak dikunyah sudah sifatnya dikunyah.

Voices have been heard, faces have been seen. *Pasambahan* from the host, above the *carano* is already in the middle, betel is chewed, betel nut is eaten, although not chewed it is already chewed.

From *Pasambahan* above, the message conveyed means that someone who wants to convey the message has seen and will know what message he wants to convey.

*siriah lah bakunyah, pinang lah bamakan, ado nan taraso dihati kato ka manyampaikan bana, ka mangatangahkan, kapado mamak sarato karib-kabiah, ipa dan bisan.* (rang sumando)

Sirih sudah dikunyah, pinang sudah dimakan, kalau ada yang dirasa kata yang akan menyampaikan, ditengahkan, kepada mamak serta karib-kabih, ipar dan besan

Betel has been chewed, betel nut has been eaten, if anyone feels the word will be conveyed, mediated, to *mamak* and *karib-kabih*, *ipa* and *bisan*.

From the message above, the message conveyed is that the request or message to be conveyed is allowed to be delivered.

*asa lai jalan nan luruih ka ditampuah, kato nan bana ka disampaikan, kandak balaku pintak babari, babari izin dari mamak* (mamak pusako).

Kalau benar jalan yang lurus yang akan ditempuh, kata yang tepat yang akan disampaikan, keinginan dikabulkan permintaan diberikan, sudah diberi izin dari mamak.

If it is the right path to be taken, the right words to be delivered, the wish granted the request is given, permission has been given from mamak.

From the message above, the message contained is that every straight path and the message conveyed is true, it will definitely be given permission.

*di ateh hari nan dahulu, di pasang niaik dengan kaua, niaik disampaikan, kaua di lapehi, lahia lah anak si parempuan, kaciak babaduang jo kain, lah gadang babaduang jo adaik, itulah nan di pulangkan kapado mamak sacaro manuruik adaik(rang sumando).*

Sudah dari jauh hari, dipasang niat dengan doa, niat disampaikan, doa dipenuhi, lahirlah seorang anak perempuan, kecil di digendong dengan kain, ketika dewasa digendong dengan adat, itulah yang akan dipulangkan kepada mamak secara menurut adat.

It has been a long day, intentions are installed with prayers, intentions are conveyed, prayers are fulfilled, a daughter is born, small is carried with cloth, when adults are carried with custom, that is what will be returned to the mamak according to custom.

From the *Pasambahan* expression above, there is a word that reads '*kaciak babaduang jo kain, lah gadang babaduang jo adat*'. The meaning of the phrase '*kaciak babaduang jo kain*' is when she is young until she reaches adulthood or it is time to marry a girl who is still in the lap or monitoring of her parents. While the meaning of the sentence '*lah gadang babaduang jo adaik*' is when a daughter is time to get married then the responsibility of the parents will be released or handed over completely to the *mamak adaik*, and all actions are regulated by custom. When everything has been handed over to custom, then *mamak adat* will direct all actions and speech in accordance with costum.

*kalau lah patuik dimakan umua, mungkin umualah cukuik jo bilangan, batarimo di mamak, sarato karib-kabiah, ipa dan bisan. (mamak pusako)*

Kalau sudah pantas dimakan umur, mungkin umurlah sudah cukup dihitung, diterima di mamak serta karib-kabih, ipar dan besan

If it is appropriate to eat age, maybe age has been calculated enough, accepted in mamak as well as karik-kabiah, ipa and bisan

From the phrase *Pasambahan* above, there is a word that reads '*kalau lah patuik di makan umua, mungkin umua lah cukuik jo bilangan*'. The meaning of the phrase '*kalau lah patuik di makan umua*' is a girl who is an adult and is fit to get married or have a household. While the phrase '*mungkin umua lah cukuik jo bilangan*' means that the age of a girl who will get married is enough and it is appropriate to get married.

That's the sound *Pasambahan baduduak mamak mencari katunangan anak kamanakan*. After the *Pasambahan*, all the intentions and goals of the family have been conveyed to the *mamak adaik* and the *mamak adaik* has given permission to

his nephews to build a household or get married. After the implementation of *baduduak mamak mencari katunangan* this then continued with the event *batimbang tando* (fiance) according to the date that has been agreed when *baduduak mamak*.

### **3.4 *Batimbang Tando* (engagement).**

When the proposal has been received, the next step is to decide the time for engagement to be held. The engagement day is usually called the *batimbang tando*, which is a sign to exchange that both sides have promised to pair nephew and niece and it cannot be unilaterally decided. In the implementation of the engagement or *batuka cincin*, the *mamak adaik* plays a very important role because in the *batuka cincin* it is not the woman or the man, but the *mamak adaik* of both parties who exchange rings only as a symbol. This ring will be returned at the time of *baduduak ka baralek*.

In the implementation of the *batimbang tando* custom, there is enough betel in the *carano*, one agate ring from the male and one female side. Those who bring carano or those who come are the women to the men or the house of the prospective son-in-law. Members of the group who came from the women's side to the men's house were:

1. *Mamak adaik nan batigo* (Datuak Nankodoh, Datuak Sipado, Tuangku Majolelo) atau *tungku tigo sajarangan*.
2. Pusako (male relatives from the female side)
3. Rang sumando (husband from the sister)
4. Pasumandan (wife from the brother)

Who awaits on the men's side are:

1. *Mamak adaik nan batigo* (Datuak Balidah Ameh, Datuak Majo Kayo, Tuangku Sutan) atau *tungku tigo sajarangan*.
2. Pusako (male relatives from the male side)
3. Rang sumando (husband from the sister)
4. Pasumandan (wife from the brother)

The one who started conveying *Pasambahan* was from the women. The ones in charge of conveying the *Pasambahan* is *rang sumando* from *Datuak Nankodoh*

and *Datuak Balidah Ameh*. The sound of *Pasambahan batimbang tando* or engagement.

*angku datuak balidah ameh sambah tibo di angku, angku datuak majo kayo sambah tibo di angku, angku tuangku sutan salam tibo di angku. Sungguh surang jo baduo jo batigo nan disambah, sarapeknyolah angku niniak mamak sarato silang nan bapangka, tampek ambo maantakan sambah, mambukakkan salam, itulah sambah nan disambahkan, di ateh siriah naiak ka carano, carano lah katangah, siriah mintak dikunyah, pinang mintak dimakan, rokok mintak dihisok, sakian sambah, titah mintak di puhunkan, kapado silang nan bapangka (rang sumando Datuak Nan kodoh).*

Engku Datuak Balidah Ameh sambah sampai di engku, engku Datuak Majo Kayo sambah sampai di engku, engku Tuangku Sutan salam sampai di engku. Sungguh sendiri atau berdua maupun bertiga yang di sembah, semuanya adalah angku niniak mamak serta tuan rumah, tempat saya mengantarkan sambah, membukakkan salam, itulah sambah yang disambahkan, diatas sirih naik ke carano, carano sudah ditengah, sirih mintak dikunyah, pinang mintak dimakan, rokok mintak dihirup, sekian sambah, perintah mintak dituruti, kepada tuan rumah.

Engku Datuak Balidah Ameh sambah to engku, engku Datuak Majo Kayo sambah to engku, engku Tuangku Sutan salam to engku. Really alone or two or three who are worshiped, all of them are angku *niniak mamak* and the host, where I deliver prayers, open greetings, that is the prayer that is offered, above the betel go up to the carano, the *carano* is in the middle, betel begs to be chewed, betel nut begs to be eaten, cigarettes beg to be inhaled, so much worship, the order to beg to be obeyed, to the host.

From the *Pasambahan* above, it is a greeting of respect to the traditional leader or *niniak mamak* as the guest of honor who attended the event and also respect for the host where the event took place.

*di ateh siriah naiak ka carano, siriah bakunyah, pinang bamakan, indak bana bakunyah lah sipaiak bakunyah, kato niniak mamak sarato jo silang nan bapangka. (rang sumando Datuak Balidah Ameh).*

Diatas sirih naik ke carano, sirih dikunyah, pinang dimakan, walaupun tidak dikunyah sudah sifat dikunyah, kata *niniak mamak* sera tuan rumah.

Above the betel go up to the *carano*, the betel is chewed, the betel nut is eaten, even if it is not chewed, it is chewable, said *niniak mamak* and the host.

From the *Pasambahan* above, it is a symbolic form of request to *niniak mamak* that the event will be carried out according to custom.

*karano siriah lah bakunyah, pinang bamakan, ado nan taraso dihati, kato dak manyabuik bana kamatangahkan kapado angku datuak balidah ameh, sarato silang nan bapangka, itulah izin nan dimintak. (rang sumando Datuak Nan kodoh)*



Karena sirih sudah dikunyah, pinang dimakan, ada yang dirasa dihati, kata tidak akan menyebutkan yang akan mengetengahkan kepada engku Datuak Balidah Ameh, serta tuan rumah, itulah izin yang dimintak.

Because betel has been chewed, betel nut is eaten, there is something to be felt in the heart, the word will not mention who will present to *engku Datuak Balidah Ameh*, as well as the host, that is the permission requested.

From the *Pasambahan* above it is a symbolic meaning that the form of the request from the host has been given permission and can be continued.

*kandak balaku, pintak babari, babari izin di baliau angku datuak balidah ameh sarato jo silang nan bapangka.* (rang sumando Datuak Balidah Ameh). Keinginan dikabulkan, permintaan diberikan, diberi izin di beliau engku Datuak Balidah Ameh serta tuan rumah.

Wishes were granted, requests were granted, permission was given by his engku Datuak Balidah Ameh and the host.

From the *Pasambahan* above, the permission has been given by niniak mamak, welcome to start a discussion about what you want to convey in front of everyone.

*Di ateh hari nan dahulu, losoh aia lah ka pematang, losoh minyak lah ka kuali, kandak lai balaku, pintak lai kababari, di hari nan sahari kini, mangko mambaolah siriah nan jo carano, di ateh siriah nan katangah, iyolah siriah ba adaik, siriah untuak batimbang tando, tando anak kamanakan, baliau angku datuak nan kodoh jo anak kamanakan baliau angku datuak balidah ameh* (rang sumando Datuak Nan kodoh).

Dihari yang terdahulu, desir air sudah ke pematang, desir minyak sudah dikuali, keinginan dikabulkan, permintaan diberikan, dihari yang sehari kini, maka membawalah sirih dan carano, diatas sirih sudah ditengah, pastinya sirih yang beradat, sirih untuk bertunangan, tanda anak kemenakan, beliau angku Datuak Nan Kodoh dengan anak kemenakan beliau angku Datuak Balidah Ameh

On the previous day, the rustling of water has been ripe, the rustling of oil has been boiled, wishes have been granted, requests have been granted, on the current day, then bring betel and *carano*, on top of betel is already in the middle, of course heavy betel, betel for engagement, sign of nephew, he is angku Datuak Nan Kodoh with his nephew angku Datuak Balidah Ameh.

From the phrase *Pasambahan* above there is a word that reads; *losoh aia lah kapamatang, losoh minyak lah ka kuali* meaning is the form or description if the activity of batimbang tando or engagement is clear and certain, it is clear where the bride and the family.

*nan lai pantang di indakkan, nan indak pantang di agiah, kandak balaku, pintak buliah, samo-samo manarimo baliau angku datuak nan kodoh jo baliau angku datuak balidah ameh, sambah manyambah di antikan jo paretongan, di sudahi sakinan.* (rang sumando Datuak Balidah Ameh)

Yang ada pantang untuk ditiadakan, yang tidak pantang dikasih, permintaan berlaku, keinginan dikabulkan, sama-sama menerima beliau angku Datuak Nan Kodoh dengan beliau angku Datuak Balidah Ameh, sambah manyambah dihentikan dengan kesepakatan, sekian terima kasih.

Those who have taboos to be abolished, those who are not taboo to be given, requests occur, wishes are granted, both accept him angku Datuak Nan Kodoh and his angku Datuak Balidah Ameh, sambah manyambah stopped by agreement, thank you very much.

From the *Pasambahan* above, it means that all forms of requests from the results of the deliberation have been agreed and approved by the niniak mamak and the deliberation event has found a word that agrees to be together.

After the completion of the *sambah manyambah* activities, an agreement is made between the two parties. This agreement is made by the customary mamak of both parties. This agreement contains about how long the engagement lasts until the wedding day is determined. This agreement is often said to be a promise of a year or a promise of a month.

In addition to the promise of marriage, at the time *batimbang tando*, sanctions were also discussed if the agreement or engagement was canceled. In *Minangkabau* custom, especially in the Nagari Sungai Puar area, the sanction or fine imposed if the engagement is canceled is in the form of a fine of one gold (2.5 grams). If it is the groom who cancels the engagement, it is the man who pays the custom of one gold (2.5 grams). And if the bride cancels the engagement, it is the woman who pays the custom of one gold (2.5 grams). If one of these brides dies, there will be no fines, this engagement is considered complete and there is no longer any connection between the two parties.

### **3.5 *Baduduak ka baralek* (meeting before marriage).**

*Baduduak ka baralek* (deliberation before marriage) is a deliberation that is held after a predetermined engagement time. This meeting discusses the determination of the wedding day and everything related to marriage. This is done in the house of each bride and groom. *Baduduak ka baralek* is usually held seven days before the day of the *alek* (wedding) is held. The participants who attended the *baduduak ka baralek* event were all of his nephew's children, *angku Datuak Nan Kodoh*, who were in the village, obliged to be invited. Then the traditional mamak of the *marapulai* (the groom), the family of the *marapulai* (the groom), the village

head, and the people in the village are obliged to be invited to the *baduduak ka baralek* event.

After the meeting invitees were present, then *Rang Sumando* from the anak daro (bride) asked for permission to put the betel in the *carano* in front of invited guest. After being given permission by the invited guests, then *Pasambahan* can be conveyed. The sound of *Pasambahan baduduak ka baralek* is as follows:

*Angku datuak nan kodoh sambah tibo di angku, angku datuak sipado sambah tibo di angku, angku tuangku majolelo salam tibo di angku, angku datuak balidah ameh sambah tibo di angku, angku datuak majo kayo sambah tibo di angku, angku tuangku sutan salam tibo di angku. Sungguh pun surang jo baduo nan disambah, sarapeknyolah angku niniak mamak sarato imam nan jo khatib, sarato bapak kapalo jorong tampek ambo maantakan sambah, mambokakkan salam. Urang tabilang lah taatok Pasambahan, alah pamilang jo paatok, itulah sambah banamo di sambahkan, di ateh siriah lah katangah, siriah mintak di kunyah, pinang mintak dimakan, sakan sambah kapado angku nan basamo. (rangsumando datuak nan kodoh)*

Angku Datuak Nan Kodoh sambah tiba di angku, angku Datuak Sipado sambah tiba di angku, angku Tuangku Majolelo salam tiba di angku, angku Datuak Balidah Ameh sambah tiba di angku, angku Datuak Majo Kayo sambah tiba di angku, angku Tuangku Sutan salam tiba di angku. sungguh pun sendiri dan berdua yang disambah, seluruhnya angku niniak mamak serta imam khatib, serta bapak kepala desa tempat saya mengantarkan sambah, membukakkan salam. Beberapa orang sudah diatapi dengan *Pasambahan*, sudah sesuai dengan yang diatapi, itulah sambah bernama disambahkan, diatas sirih yang sudah ditengah, sirih mintak dikunyah, pinang mintak dimakan, sekian sambah kepada angku yang bersama.

*Angku Datuak Nan Kodoh sambah arrived at angku, angku Datuak Sipado sambah arrived at angku, angku Tuangku Majolelo salam arrived at angku, angku Datuak Balidah Ameh sambah arrived at angku, angku Datuak Majo Kayo sambah arrived at angku, angku Tuangku Sutan salam arrived at angku. indeed, one and the two who were worshiped, all angku niniak mamak as well as the imam khatib, as well as the village head where I delivered the prayers, opened the greetings. Some people have been covered with Pasambahan, it is in accordance with what is covered, that is the sambah named disambahkan, on top of the betel that is already in the middle, betel begging to be chewed, betel nut begging to be eaten, so much sambah to the joint angku.*

From the phrase *Pasambahan* above there is a word that reads; *urang tabilang lah taatok Pasambahan, alah pamilang jo paatok* meaning is as a form of comprehensive respect to *mamak adat* as well as the head of jorong as the village leader who is in the cross house *nan bapangka*.

*kok suaro lah samo kito danga, rupo lah samo kito liek, di ateh siriah lah katangah, siriah bakunyah, pinang bamakan, indak bana bakunyah ah sipaik bakunyah, kato angku niniak mamak.* (rang sumando datuak balidah ameh)

Karna suara sudah sama kita dengar, wajah sudah sama kita lihat, diatas sirih yang sudah ditengah, sirih dikunyah, pinang dimakan, walaupun tidak dikunyah sudah sifat dikunyah, kata angku niniak mamak.

Because the voice is the same we hear, the face is the same we see, above the betel that is in the middle, the betel is chewed, the betel nut is eaten, even if it is not chewed it is already chewed, said angku *niniak mamak*.

From *Pasambahan* above, the message conveyed means that someone who wants to convey the message has seen and will know what message he wants to convey.

*karano siriah lah bakunyah, pinang lah bamakan, ado nan taraso di ati kato dak manyampaikan bana, kamangatangahkan kapado angku niniak mamak sarato bapak kapalo jorong, sakinan sambah kapado angku.* (rang sumando datuak nan kodoh).

Karna sirih sudah dikunyah, pinang dimakan, ada yang terasa dihati kata tidak menyampaikan, diketengahkan kepada angku niniak mamak serta bapak kepala desa. Sekian sambah kepada angku.

Because betel has been chewed, betel nut is eaten, there are those who feel that the words are not conveyed, it is presented to angku niniak mamak and the village headman. So much *sambah* to angku.

From the *Pasambahan* above it is a symbolic meaning that the form of the request from the host has been given permission and can be continued.

*kok kato ka di jawab, sambah di kembalikan, kato di elo jo munpakat, mananti angku sakutiko. Istirahat kato sakutiko mencari kato nan sapat, bana nan saiyo, kok picak lah buliah di layangkan, bulek lah buliah di golongan, kok lai rundiangan ka disampaikan lah buliah di katangahkan, lah di bari izin di baliau angku niniak mamak sarato bapak kapalo jorong, sekian sambah.* (rang sumando datuak balidah ameh).

Kalau kata akan dijawab, sambah dikembalikan, kata di dapat dengan mumfakat, menunggu angku sebentar. Istirahat kata sekita mencari kata yang sudah disepakati, benar yang sudah pasti, kalau tipis sudah bisa dilayangkan, bulat sudah bisa digolongkan, kalau ada rundingan yang akan disampaikan sudah bisa di ketengahkan, sudah diberi izin di beliau angku niniak mamak serta bapak kepala desa, sekian sambah

If the word is about to be answered, the *sambah* is returned, the word is obtained by consensus, waiting for the *angku* for a while. Take a word break around looking for words that have been agreed upon, that's for sure, if it's thin it can be sent, round it can be classified, if there are negotiations that will be conveyed, they can be brought forward, permission has been given to him *angku niniak mamak* and the village head, that's all *sambah*.

From the *Pasambahan* above, the intention is to find words that agree that the results of the deliberation are very decisive, because through deliberation the results are absolutely certain and can be shared with everyone.

*sungguah kandak lah balaku, pintak babari, lah buliah di rantangkan talinyo, di imbaukan katuahnyo, kasudahan sambah tibo di angku, itulah sambah nan banamo di sambahkan, diateh hari nan dahulu, tando lah batimbang, adaik lah basaua, janji lah bakarang, Padang lah baukua, janji batahun nan lah lapeh, janji babulan nan lah sampai, baa di hari sahari kini, samalam-malam nangko, mangko di paduduak lah angku niniak mamak sarato bapak kapalo jorong, karano kamandirian adaik di dalam kampuang, didalam payuang, nan sakaki tungkek nan sabatang, baliau angku datuak nan kodoh, bumi ka dipijak, langik ka dijunjuang, aia ka di sauak, rantiang ka dipatah, itulah izin nan di mintak kapado angku niniak mamak sarato bapak kapalo jorong, sakian sambah (rang sumando datuak nan kodoh).*

Sungguh permintaan diwujudkan, keinginan diberikan, sudah bisa direntangkan talinya, dipanggilkan tuannya, kesudahan sambah tiba diangku, itulah sambah yang bernama disambahkan, dihari yang terdahulu, tanda sudah ditimbang, adat sudah dikait, janji sudah dikarang, pedang sudah diukur, janji bertahun sudah lepas, janji berbulan yang sudah sampai, bagaimana dihari yang sehari ini, malam sudah larut, maka di adakanlah rapat dengan angku niniak mamak serta bapak kepala desa, karena akan ke mendirikan adat didalam kampung, didalam persatuan, yang sekaki tongkat yang sebatang, beliau angku Datuak Nan Kodoh, bumi yang akan dipijak, langit yang akan di junjung, air yang akan diambil, ranting yang akan dipatahkan, itulah izin yang dimintak kepada angku niniak mamak serta bapak kepala jorong, sekian sambah.

Truly the request is realized, the wish is granted, the rope can be stretched, the master is called, finally the *sambah* arrives at the angku, that is the *sambah* named *disambahkan*, on the previous day, the sign has been weighed, the custom has been tied, the promise has been made up, the sword has been measured, the promise has been made for years off, the promise of months that has arrived, how is it today, the night is late, then a meeting is held with *angku niniak mamak* and the village head, because they are going to establish customs in the village, in unity, who are as legs as sticks, he is *angku Datuak Nan Kodoh*, the earth to be stepped on, the sky to be upheld, water to be taken, twigs to be broken, that's the permission that was asked for *angku niniak mamak* and the village head , that's all.

From the *Pasambahan* expression above, there is a sentence that reads;*bumi ka di pijak, langik ka di junjuang, aia ka disauak, rantiang ka dipatah. Bumi ka di pijak, langik ka di junjuang*, it means that the earth is the place where we stand, but in marriage it means the place or location where the marriage will be held. While *aia ka di sauak, rantiang ka di patah*, the meaning is that when carrying out the alek the family will provide food ingredients, and for cooking it all requires

firewood because it is a tradition in Nagari Sungai Pua every *baralek* the cooking process must use firewood.

*karano biaso kato bajawek, sambah di kembalikan, suaro lah samo kito danga, panitahan dari silang nan bapangka, kandak balaku pintak buliah, babari izin di angku niniak mamak sarato bapak kapalo jorong, sakian sambah kapado silang nan bapangka, assalamualaikum warahmatullahi wabarakatu.* (rang sumando datuak balidah ameh)

Karena biasa kata dijawab, sambah dikembalikan, suara sudah sama kita dengar, permohonan dari tuan rumah, permintaan dikabulkan keinginan diberikan, diberikan izin oleh angku niniak mamak serta bapak kepala jorong, sekian sambah kepada tuan rumah, assalamualaikum warahmatullahi wabarakatuh.

Because usually the word is answered, *sambah* is returned, we hear the same voice, the request from the host, the request is granted, the wish is granted, permission is given by *angku niniak mamak* and the village head, so many greetings to the host, assalamualaikum warahmatullahi wabarakatuh.

From the *Pasambahan* above, it means that all forms of requests have been heard and have also been agreed upon, then this deliberation has been completed by producing a definite decision and also approved by the members of the deliberation.

After the reading of the *sambah manyambah* has been conveyed by both parties, then the determination of when the day of *alek* can be made. The *alek* (wedding) day is conveyed by the family of each candidate, when the marriage scontract and *baralek* (wedding party) will be held. It is also in this *baduduak ka baralek* the *bako* of each candidate offers to *mambawo singgah* or *bapakaian* (wearing a wedding dress at the father's sister's house). After everything is finished and matters regarding marriage are deemed sufficient, then the two brides-to-be are officially married according to a predetermined date.

### **3.6 Marriage.**

Marriage is a *Ijab Kabul* or a bond consent carried out by the bride and groom who will carry out the marriage bond. Before carrying out the *baralek* event, the bride and groom must carry out the marriage first. Marriage is usually carried out two days before the *baralek* and is carried out at the child's house or mosque or it can be at the KUA (Religious Affairs Office) according to the agreement of both parties. At the time of the marriage ceremony attended by the family of the woman and the man. After the marriage is complete, the bride and groom are officially and legally husband and wife according to religion, but according to custom not yet

because before becoming husband the groom must be picked up first by custom and the pick-up process is called *manjapuik marapulai*.

### **3.7 Manjapuik Marapulai (picking up the groom)**

*Manjapuik* began to be implemented after the marriage contract. It means after the groom's marriage does not stay at the wife's house but he must be returned to his parents' house and will go to his wife's house after the *bajapuik* is held. *Bajapuik* sometimes it is done at night and sometimes during the day before the *baralek event* (wedding party). There are no specific rules governing pick-up times. It depends upon the agreement of both parties. In general, in Nagari Sungai Puar the pick-up is done during the day.

*Manjapuik* is carried out by the family of *Urang Sumando* wife with custom gifts as *panjapuik marapulai* (groom pickers). Traditional gifts brought in for picking until *marapulai* are generally different in each Nagari. For the Nagari Sungai Puar area the gifts brought only in the form of betel *di carano*, and some food and cake. Meanwhile, at the groom's house, preparations are being made to wait envoy to pick up *Marapulai*. Arriving there, the delegation of housemates started to make a short dialogue about the purpose of their arrival.

However, the *marapulai* party has not extended the next phase of the conversation before the guests eat. Then the dish is served in the middle of the event. After eating the meal, the envoy of the child of the *anak daro* (bride) officially conveyed it means with *Pasambahan* (speech) which contains *petitih* (proverb). This pass is carried out in stages. Starting with the part of declaring themselves to be the messenger who brought the letter and asked for the letter must receive. Furthermore *Pasambahan* is about intentions related to the arrival of the envoy. The *manjapuik marapulai* event actually takes time because *Pasambahan* is held in response from both parties. In this case, both parties must do that the party is the prestige of people shown through quality of *Pasambahan*. The essence of the passage is that the intention of the upcoming envoy is to pick up *marapulai* to be brought to the house of the child of the daro (bride) on that day to be paired bridal bed. The sound of *Pasambahan manjapuik marapulai* is as follows:

*Sungguah pun surang jo baduo tampek ambo maantakan sambah,  
mambokakkan salam kehadapan baliau Angku Datuak Balidah Ameh mamak  
nan batigo sarato silang nan bapangka, itulah sambah banamo di*

*sambahkan, di ateh siriah naiak ka carano lah katangah, siriah mintak di kunyah, pinang mintak di gatok, rokok mintak di hisok. Sakian sambah pado silang nan bapangka. (rang sumando pihak anak daro).*

Sungguh pun sendiri dan berdua tempat saya mengantarkan sambah, membukakkan salam kehadapan beliau angku Datuak Balidah Ameh mamak yang bertiga serta tuan rumah, itulah sambah yang bernama di sambahkan, di atas sirih naik ke carano sudah ditengah, sirih mintak di kunyah, pinang mintak di makan, rokok mintak di hirup, sekian sambah pada tuan rumah.

Even alone or in two place where I give sambah, I open my greetings, Angku Datuak Balidah Ameh also the three mamak and the householder, that's the sambah named sambahkan, on top the betel rises to the carano that is in the middle, chew the betel leaf, bite the betel nut, smoked cigarettes, that's all to the householder.

From the *Pasambahan* above, it is a greeting of respect to the traditional leader or niniak mamak as the guest of honor who attended the event and also respect for the host where the event took place.

*Di ateh siriah naiak ka carano lah katangah, siriah bakunyah pinang bagatok rokok baisok, indak na bakunyah lah sipaik bakunyah, kato mamak sarato angku niniak mamak nan duduak, sarato silang nan bapangka.*

Di atas sirih naik ke carano sudah di tengah, sirih di kunyah, pinang di makan, rokok di hirup, walaupun tidak di kunyah sudah sifat di kunyah, kata mamak serta angku ninik mamak yyang duduk serta tuan rumah.

On top of the betel up to the carano in the middle, the betel nut is chewed, bitten by cigarette and inhaled, even though it is not chewed, it is already chewed, said mamak and angku niniak mamak who was sitting, and the householder.

From the *Pasambahan* above, it is a symbolic form of request to niniak mamak that the event will be carried out according to custom.

*Karano siriah lah bakunyah, pinang lah bagatok rokok lah ba isok, ado nan taraso di ati, takilan di mato, kato dak manyabuik bana ka mangatangahkan, kapado angku Datuak Balidah Ameh, sarato mamak nan batigo, silang nan bapangka, mananti pihak anak daro sakutiko.*

Karena sirih sudah dikunyah, pinang di makan, rokok di hirup, ada yang terasa di hati, terlintas di mata, kata tidak menyebut benar untuk mengetengahkan, kepada angku Datuak Balidah Ameh, serta mamak yang bertiga, tuan rumah, menanti pihak pengantin perempuan seketika.

Because the betel has been chewed, the betel nut has been bitten and the cigarette has been inhaled, something feels in the heart, comes to the eye, words that cannot be said to be conveyed, to angku Datuak Balidah Ameh, and the householder is waiting for the bride to come.

From the *Pasambahan* above it is a symbolic meaning that the form of the request from the host has been given permission and can be continued.



*Istirahat kato sakutiko, mencari kato, mansapakati bana nan sa iyo, kok picak lah buliah di layangkan, bulek lah buliah di golongkan, kok lai rundiangan ka di sampaikan bana, ka di tangahkan lah, izin dari mamak, sarato angku niniak mamak nan duduak.*

Istirahat kata seketika, mencari kata, mensepakati benar yang se iya, kalau tipis sudah boleh dilayangkan, bulat sudah boleh di golongkan, kalau ada rundingan yang akan disampaikan benar, ke tangahkan lah, izin dari mamak serta angku ninik mamak yang duduk.

Take a short word break, look for an agreement that is correct and consistent, the thin ones can be floated, the round ones can be classified, if there is a discussion that you want to convey, go to the center, permission from mamak, and angku niniak mamak who was sitting.

From the *Pasambahan* above, the intention is to find words that agree that the results of the deliberation are very decisive, because through deliberation the results are absolutely certain and can be shared with everyone.

*Sungguah kandak balaku, pintak buliah, barantangkan talinyo, baimbaukan tuahnyo, kasudahan sambah, tibo di angku, sungguah angku surang nan di sambah, sa capek nyolah, angku niniak mamak, nan duduak, sarato silang nan bapangka, tampek sayo, maantakan sambah, mambukakkan salam, di ateh hari nan dahulu, janji ba tahun nan lah lapeh, janji babulan nan lah sampai, janji bahari nan lah datang, baa di hari sahari kini, mangko manyuruahlah mamak adaik kapado rang sumando, mambao siriah di carano sacukuiknyo, di ateh siriah lah katengah, iyo lah siriah ba adaik, siriah panyapuik marapulai, ka di bao ka rumah anak daro, bakaua bakeh nan kiramat, bakandak bakeh nan ka balaku, kandak mintak di palakukan, sakian sambah kapado silang nan bapangka.*

Sungguh keinginan berlaku, permintaan di wujudkan, di rentangkan talinya, di panggulkan tuannya, kesudahan sambah sampai di angku, sungguh angku sendiri yang di sambah, secepatnya lah angku ninik mamak yang duduk, serta tuan rumah, tempat saya mengantarkan sambah, membukakkan salam, di atas hari yang dahulu, janji bertahun sudah lepas, janji berbulan sudah sampai, janji berhari sudah dating, bagaimana di hari yang sehari ini, maka menyuruhlah mamak adat kepada *rang sumando*, membawa sirih di carano secukupnya, di atas sirih sudah di tengah, memang sirih yang beradat, sirih penjepit pengantin laki-laki, yang akan dibawa ke rumah pengantin perempuan, berdoa kepada yang keramat, meminta kepada tempat permintaan di kabulkan, permintaan mintak di kabulkan, sekian sambah kepada tuan rumah.

The wish is true, the request is allowed, the rope is stretched, the result are given, after the sambah arrives at the Angku, it is really Angku himself who is slapped, as soon as possible, Angku niniak mamak who sit and the householder, where I deliver the sambah, open the greeting, on the day the previous one, the promise of years that has ended, the promise of days that have come, so today, ordering the traditional mamak to Rang Sumando, bringing betel in the middle, indeed the traditional betel, betel picker *Marapulai*, which will be brought to the house of Anak Daro, asking the

sacred, begging for a place to be granted, requesting to be granted, so that' all sambah to the householder.

From *Pasambahan* above it means an application to the groom to bring the groom to the bride's house. The goal is that the two brides will officially become husband and wife according to custom.

*Asa lai jalan bana nan batampuah manurut adaik nan bapakai, kandak balaku, pintak babari, basuo manuruik papatah, biriak-biriak dalam padi, basarang di pematang, talua di tateh ramo-ramo, tajapuik di urang ka pai, taimbau di urang ka datang, nan japuik tabao, di lapeh jo hati suci, muko nan janiah, assalamualaikum warahmatullahi wabarakatu.*

Asalkan jalan lurus yang akan ditempuh menurut adat yang dipakai, keinginan dikabulkan, permintaan diberikan, bertemu menurut pepatah, burung didalam padi, bersarang di pematang, telur di erami kupu-kupu, dijemput oleh orang yang akan pergi, di panggil oleh orang yang akan dating, yang dijemput dibawa, di lepas dengan hati suci, wajah yang jernih, assalamualaikum warahmatullahi wabarakatuh.

As long as the right path is taken according to the custom used, the desire is valid, the request is granted, the saying is true, the bird in the rice, nests on the embankment, the eggs are hatched by butterflies, picks up people who are leaving, calls for people who will come, who picked up brought, released with a pure heart, a clear face, Assalamualaikum Warahmatullahi Wabarakatu.

### **3.8 Baralek (wedding party).**

Baralek is the highlight of the entire series of marriage ceremonies. This baralek can be held or not, because in the presence of *batimbang tando*, custom is already recognized and religiously finished with the marriage contract. Baralek is considered as a formal notice to the public where people are invited to attend the alek. The community will be entertained with food and drink and entertained with both traditional and modern music. *Marapulai* and *anak daro* are juxtaposed or seated in the palaminan or bridal bed that has been decorated in such a way.

In the *baralek marapulai* and *anak daro* will be paraded around the village using *tambua* (drums) accompanied by *pupuik batang padi* (rice stalks), *talempong* and *dapak-dapak*. The *anak daro* and *marapulai* procession is carried out after the *anak daro* and *marapulai* sitting on the *pelaminan* (aisle) or sometimes this procession is carried out when the *anak daro* and *marapulai* come down from the *rumah bako* or after wearing wedding clothes at father sister's house.

The closing of this *baralek* in Nagari Sungai Pua usually carries out traditional entertainment such as *randai*, *tari piring* (plate dance) and *debus*. This traditional entertainment is usually carried out at the *anak daro* house. This

traditional entertainment is filled by members of the local youth arts. This evening's entertainment event was very lively, because the action performances were played very beautiful and amazing.

### **3.9 *Manjalang* (visiting)**

*Manjalang* means to visit. *Manjalang* is done by *anak daro* and *marapulai* together with their entourage completely bring some food. *Manjalang* is done only from the child's side. *Manjalang* activities are carried out 2 days after the *alek* is held. This *manjalang* was carried out as a form of gratitude for the *anak daro* and *marapulai* children to the *mamak adat* who had taken care of their marriage. Even though it is only a form of gratitude, it is very important to do the *manjalang* in Nagari Sungai Pua after the wedding party is over, because *manjalang* is the final activity in the *Minangkabau* traditional marriage procedure.

The process of *manjalang anak daro* and *marapulai* is accompanied by the wife's relatives. Usually the food that is brought during the *manjalang* process is *lemang*, rice, *rendang*, fried bananas, *pinyaram* and cakes. The houses visited during *manjalang* are the *mamak adat* of the male side and the traditional *mamak* of the female side and the *bako* house (father's sister) who brings the *anak daro* and *marapulai* children wearing wedding clothes.

### **3.10 The meaning of the *Pasambahan* symbol in *Minangkabau* traditional marriage ceremony.**

Based on the theory put forward by Charles Sanders Peirce (1958), there are three kinds of signs, namely icons, symbols and index. In this *Pasambahan* text, one of the parts of your sign is found, namely the symbol. Symbol is a sign whose relationship between the sign and its denotatum is determined by a general rule.

The following is an excerpt from the *Pasambahan* in the form of a symbols:

1. *Di ateh carano lah katangah*  
*siriah mintak di kunyah*  
*pinang mintak di makan*

*Diateh carano lah katangah* means a form when a deliberation can begin to be implemented. The symbol *siriah mintak di kunyah*, *pinang mintak di kunyah* which means a form of request from the host to the *mamak adat* or invited guests to convey the aims and objectives of the deliberation.

2. *Sungguhpun surang baduo jo batigo nan disambah  
Sarapeknyolah angku niniak mamak  
Sarato imam nan jo khatib, sarato bapak kapalo jorong  
nan kasadonyolah mamak pusako sarato karib-kabiah, ipa dan bisan*

Its meaning is as a form of respect and solemnity to *niniak mamak*, and high respect is given to *the imam khatib*, the village head, and the closest relatives and guests of the audience who were present at that time.

3. *Suarolah samo di danga  
Rupo lah samo di liek*

*Suaro lah samo di danga* means that the request from the host has been heard clearly. While the symbol *rupo lah samo di liek* means the shape of the bride and groom who were present at that time already knew it.

4. *Di ateh hari nan dahulu  
Di pasang niaik dengan kaula  
Niaik di sampaikan kaula dilapehi*

The symbol *di ateh hari nan dahulu* which means a few days that have passed. The symbol *di pasang niaik dengan kaula* means that a pure and sincere intention is installed by praying to Allah. While the symbol *niaik di sampaikan kaula di lapahi* means that after our good intentions have been conveyed, we thank God for the path of sincere intentions achieved.

5. *Kaciak babaduang jo kain  
Lah gadang babaduang jo adat*

The symbol *kaciak babaduang jo kain* means when a new child is born into the world until he grows up, a child is still in the grip or hug of his parents. The symbol *lah gadang babaduang jo adat* means that when a child is an adult and is about to get married, the responsibility of the parents is left to *adat*, it is *adat* that governs the course of a child's life when he is married.

6. *Kalau lah patuik di makan umua  
Mungkin umualah cukuik jo bilangan*

The symbol *kalau lah patuik di makan umua* means when the bride and groom are old enough to get married. While the symbol *mungkin umualah cukuik jo bilangan* means that the bride and groom when married are not underage and are fit for marriage.

7. *Kandak balaku, pintak babari*

The symbol *kandak balaku, pintak babari* means that the wish or request requested has been fulfilled and granted.

8. *Mancari kato nan sepakat*  
*Bana nan saiyo*  
*Kok picak lah buliah di layangkan*  
*Bulek lah buliah di golongan*

The meaning is that the decision from the results of the deliberation is clear and definite. So that the decisions that have been agreed cannot be changed and cannot be contested. The symbol *mancari kato nan sepakat, bana nan saiyo* means that the purpose of this deliberation is to find words that are mutually agreed and justified. The symbol *kok picak lah buliah di layangkan, bulek lah buliah di golongan* which means that the decision that has been agreed is official and cannot be contested or changed.

9. *Urang tabilang lah taatok Pasambahan*  
*Alah pamilang jo paatok*

Its meaning is as a form of protection and shade in saying words to convey the message and intent to be conveyed. The symbol 'urang tabilang lah obeyok *Pasambahan*, alah pamilang jo paatok' means that *Pasambahan* is like an umbrella or house in every word that comes out.

10. *Tando lah batimbang*  
*Adaik lah basaua*  
*Janji lah bakarang*  
*Padang lah bakaua*  
*Janji batahun nan lapeh, janji babulan nan lah sampai*

The symbol *tando lah baimbang* which means that the sign to be engaged has been considered properly. The symbol *adaik lah basaua* means it is bound by custom. The symbol of *janji lah bakarang* means a promise that has been made or designed. The symbol *Padang lah baukua* means that a day ago it was estimated how long the promise was. The symbol *janji batahun nan lah lapeh, janji babulan nan lah lapeh* means that the time limit for the agreement on the length of time the engagement has been completed or it is time to hold the marriage contract.

11. *Bumi ka di pijak, langik ka di junjuang*  
*Aia ka di sauak, rantiang ka di patah*

The symbol *bumi ka pijak, langik ka di junjuang* the meaning is where we are that's where we can hang out and socialize with other people. But if in the implementation of marriage it is symbolized as a place where customs will be established or marriage will be held. The symbol *aia ka di sauak, rantiang ka di patah* the meaning is described as a form of preparation for the alek organizer in food ingredients during the wedding ceremony. *Rantiang ka di patah* is interpreted as a cooking tool, because when people are going to hold alek there is a term *manyamba* which means cooking pickles with the women in the village and the cooking process uses wood fire, so *rantiang ka di patah* as a form of providing firewood for cooking.

12. *Asa lai jalan bana batampuah manuruik adat nan bapakai*

The meaning is that every road traversed must be in accordance with custom, because in *Minangkabau* life every act and speech is regulated by custom.

13. *Barantangkan talinyo, baimbaukan tuahnyo*

The symbol *barantangkan talinyo* means that the rope is stretched, which is intended as a bond between the two parties that is clear or already bound. The symbol *baimbaukan tuahnyo* means that it is notified to *niniak mamak* who is considered a traditional leader. So the meaning of the symbol above is a clear and official bond that has been approved by *niniak mamak* and has been given permission.

14. *Kok kato ka di jawab*  
*Sambah di kumbalikan*  
*Kato di elo jo mumpakat*

The meaning is that every word that will be taken or every decision taken must conduct deliberation first. The symbol *kok kato ka di jawab* means every word or decision that will be conveyed. Symbol *sambah di kumbalikan* is respect given to *niniak mamak*. The symbol *kato di elo jo mumpakat* means that decisions that have been discussed can now be conveyed to many people.

15. *Karano siriah lah bakunyah, pinang lah bagatok, rokok lah ba isok*

The meaning of the symbol *karano siriah lah bakunyah, pinang lah bagatok, rokok lah baisok* is permission has been given by *niniak mamak* to convey the intent and purpose to be conveyed to the public.

16. *Biriak-biriak dalam padi*  
*Basarang di pematang*  
*Talua di tateh ramo-ramo*  
*Tajapuik di urang ka pai*  
*Taimbau di urang ka datang*  
*Nan japuik tabao*

The meaning is an application for permission from the *anak daro* (woman bride) to bring the *marapulai* (the groom) to the house of *anak daro* (the bride) as a husband who is legal according to religion and custom. The symbol *biriak-biriak dalam padi* symbolizes a boy who is still within the scope of the father and mother. The symbol of *basarang di pematang* means a boy who still lives with his parents.

The symbol *talua di tateh ramo-ramo* means that all aspects of a boy's life still depend on his parents until he has a wife. The symbol '*tajapuik di urang ka pai, taimbau di urang ka pai, nan japuik tabao*' means permission is given by *niniak mamak* to take *marapulai* away to the son of *daro's* house in the form of a legal husband in the eyes of custom and religion.

### **3.11 Type of symbolism in *Pasambahan***

The forms of symbols in the *Pasambahan* contained in the *Minangkabau* traditional wedding ceremony consist of 5 forms of symbols that have symbolic functions and symbolic meanings in *Pasambahan*. The forms of the 5 symbols include:

1. *Carano* (receptacle)

*Carano* is a container that is generally used in every traditional event. *Carano* has a distinctive shape made of metal that has a golden color and has ornate motifs around it. In *Pasambahan carano* serves as to break the ice when the wedding ceremony begins. The meaning of the use of *carano* in *Pasambahan* is as a form of respect for the *anak daro* to the *marapulai*. *Carano* also symbolizes the glory for women and also as a symbol of kinship in *Minangkabau*.

2. *Siriah Langkok*

*Siriah langkok* are a number of communication tools consisting of *daun siriah nan basusun, pinang nan ka diuleh, gambia nan ka dipipia, sadah nan ka dipalik* and *timbangau nan ka diujuik*. These 5 tools are symbolic used in *Pasambahan* which function as a means of pleasantries and courtesy in communicating between the *anak daro* and *marapulai* parties. The symbolic meaning is the hope of the child of

the daro so that communication can run smoothly according to the implied wishes of the *siriah langkok* that is served.

3. *Paisok* (cigarettes)

*Paisok* (cigarettes) is a rolled or rolled tobacco that is rolled or wrapped in paper or leaves which is usually smoked by someone after burning the ends. In *Pasambahan paisok* (cigarettes) it functions as a means of small talk in communication as a form of respect for the *urang sumando* of *anak daro* family to the community leaders of the *marapulai*.

4. *Sapu tangan* (handkerchief)

A handkerchief is a square piece of cloth used for personal hygiene, including wiping hands, covering mouth when coughing and so on. In *Pasambahan*, the handkerchief serves as a symbol of the pledge of allegiance from *anak daro* to *marapulai*. The meaning of the handkerchief is the wife's promise of loyalty to husband.

5. Cincin batu akik (agate ring)

A ring is a piece of jewelry that is wrapped around the finger. The ring can be worn by both men and women. Traditionally, rings are usually made of precious metals such as gold, silver and platinum. In the *Minangkabau* traditional wedding ceremony, especially in the *batimbang tando* or engagement ceremony, the ring used is an agate ring. Agate rings are used because in ancient times the *Minangkabau* people only knew agate rings. This agate ring is meaningful as a symbol that the two brides are bound. The one who exchanged this ring was not the two brides-to-be, but the *niniak mamak* from both parties who did it.



Picture of ring in *batimbang tando* (engagement)

From the several symbols, all of them have their respective meanings and functions in the *Pasambahan* when carrying out the *Minangkabau* traditional wedding ceremony. The symbol is still used today in every marriage process. All



these symbols are placed in only one container called a *carano*. *Carano* as a container filled with betel nut, areca nut, gambier, whiting, cigarettes, sadah, tobacco, handkerchief and *dulamak* or carano covering cloth. When the *carano* has been filled with *siriah langkok* and covered with *dulamak* it indicates that the custom has been brought. The existence of a *carano* in every *Minangkabau* traditional wedding ceremony indicates that every activity is carried out officially and legally according to the custom.



Picture of *siriah dalam carano*

### **3.12 Symbolism of *Minangkabau* Traditional Bridal Dress in Nagari Sungai Puar.**

Clothing is a measure of the quality of the wearer's dignity and modesty. Designs or patterns in clothing contain the value of harmony and beauty. The development of human aesthetic sense then led to the development of diverse clothing. This is also related to the view of life, the cultural style of a nation or group. As in traditional clothing, traditional clothing is a reflection of a culture that comes from the people's view of life. In *Minangkabau* custom, clothing develops based on a view of life that occurs because of the ability of the Minang people to think and recognize symbols as a result of the adaptation process with the surrounding environment (Maresa, 2009:255).

The motifs used in clothing and jewelry in *Minangkabau* are adapted to the natural surroundings which are in accordance with the philosophy of life of the *Minangkabau* people, namely the *alam takambang jadi guru* (nature that stretches to become a teacher). That is the reason why *Minangkabau* clothing is sprinkled with ornaments and symbols that have their own meaning. In *Minangkabau* culture, traditional clothing is a very important aspect. Traditional clothing not only serves

as a decoration of the body, but also as a complement to a traditional ceremony. Traditional clothing in question is clothing and make-up on the head and accessories worn in various traditional ceremonies such as in wedding ceremonies.

The function of clothing is to meet the decency and cultural needs of a cultured nation and support high morality, definitely placing clothing as the main need. Historically, the bridal attire was originally the clothes of the king of Pagaruyung and the clothes of the greatness of the traditional leaders such as the *penghulu (niniak mamak)* and *bundo kanduang*. To preserve *Minangkabau* culture, therefore, these traditional clothes are worn during the wedding ceremony by the bride and groom.

### **3.13 Symbolism in the Bride's Outfit.**

The bride in the Nagari Sungai Puar area wears loose-fitting brackets at her wedding, the material of this bracket is made of satin. The decoration on this bracket is embroidery of the *Kapalo Samek* or the head of a safety pin which is a typical *Minangkabau* embroidery. At the bottom, the bride uses *songket* cloth. Another item in the bride's attire at Sungai Puar is the *tokah*. The following is an explanation of the *Minangkabau* traditional bride's clothes:

1. Bracket with embroidery *kapalo samek*.

The bride in the Nagari Sungai Puar area wears a bracket dress with the *kapalo samek* embroidery. This decorative motif consists of flowers or animals and is circled with gold thread, which is a symbol of the purity of the woman who becomes the bride (Ibrahim, 1984:110). A woman in *Minangkabau* always protects herself from anything that can defame her and always places herself in customary rules based on Islamic teachings.



Picture of *baju kuruang*

## 2. Songket

Songket cloth as a subordinate to the clothes brackets, is a symbol of everything that must be put in its place and symbolizes the religious nature of the wearer (Ibrahim, 1984: 110). Every woman in *Minangkabau* always maintains her religious character because when a woman marries she will become a mother and teach Islam to her children. Therefore, women in *Minangkabau* must understand religion.

## 3. Tokah

*Tokah* is a scarf wrapped around the chest and both ends facing backwards, and it is not allowed to embroider on the front and embroidered on the back. *Tokah* is a symbol of what is on a woman's body that should not be shown to others or which is a secret for a woman and should not be known to others (Ibrahim, 1984: 111). The purity of a woman in *Minangkabau* is reflected in her behavior that does not conflict with traditional and religious teachings, all of which can be reflected in her clothes.



Picture of tokah

### 3.14 Symbolism in Bride's Jewellery

The jewelry used by the bride in the *Minangkabau* traditional marriage ceremony in Nagari Sungai Puar is *suntiang*, earrings, necklaces, bracelets and footwear for the bride. For now, it is rare for brides in Nagari Sungai Puar to wear typical *Minangkabau* footwear because brides tend to buy what they want themselves. The following is an explanation of the meaning of the *Minangkabau* traditional bride decoration:

#### 1. *Suntiang* (crown)

*Suntiang* or crown is a bride symbolized by flowers that are in bloom. This is a symbol of the bride who was married by the groom. This *suntiang* has a function to amaze or attract the attention of guests who are present at the wedding ceremony, in order to get recognition as husband and wife. The material used for editing is gold, silver or yellow gold imitation.



Picture of *suntiang* (crown for bride's)

#### 2. Earrings

A pair of earrings is a symbol of a bride and groom (Ibrahim, 1984:117). Marriage is the legalization of religious and customary relations between men and women in a husband and wife bond. A pair of earrings worn by the bride in Sungai Puar is a symbol of the man and woman who are having the wedding.



Picture of earring

### 3. Necklaces

Necklaces wear by brides in the Nagari Sungai Puar area are symbols of the five pillars of Islam (Ibrahim, 1984:117). This necklace has different motifs including the motif of the *Minangkabau* traditional house, *dukua pinyaram* or the *pinyaram* necklace with the *pinyaram* motif, which is a type of food in *Minangkabau*, besides that there is also a necklace called the choke neck necklace (Ibrahim, 1984:117). Symbolized as the pillars of Islam because this *Minangkabau* custom is based on the Koran according to the customary proverb which reads the *adat basandi syara', syara' basandi Kitabullah*, in which every husband and wife must carry out the obligations of the pillars of Islam. It is hoped that after marriage, husband and wife will get closer to Allah swt.



Motif *pinyaram* necklace



Motif traditional *Minangkabau* house

#### 4. Bracelets

Bracelet is a symbol of a sign in reaching something that has a limit (Ibrahim, 1984: 118). Bracelet is jewelry that wraps around the hand and the hand is used to reach out and do something. This bracelet is likened to that everything has a limit. Too far reach it will be caught by the bracelet. This means that in doing something, it must be adjusted to the limits of ability.



Picture of bracelets

#### 3.15 Symbolism in the Groom Outfits.

The groom's clothing in *Minangkabau* is influenced by external elements, namely the matador clothing from Spain. The wedding dress is named *Roki*. The skirt is made of velvet and is sprinkled with gold thread and the edges of the seams are also gold threaded. At the end of the sleeves are given lace and at the shoulders or collars are given lace which is called lace *batanti*. Then pants damn vest (Ibrahim, 1984:120). Before wearing a skirt, first wear a white shirt. Above the shirt is a vest that is the same material and color as the pants. Above the pants and vest wearing *samping* the made from *kain balapak*. *Samping* is installed above the knee with the angle parallel to the master of the foot (Ibrahim, 1984:112). The following is an explanation of the *Minangkabau* groom's attire:

##### 1. *Baju roki*

*Baju roki* is a clothe made of velvet which are sprinkled with gold thread and gold thread is also used on the edges of the seams. At the end of the sleeves are given lace and on the shoulders or collars are given lace called lace *batati*, which is a symbol of the greatness and majesty of the bride in question (Ibrahim, 1984:111). A man who is carrying out a wedding is treated like a king for a day, therefore his greatness and majesty is reflected in the *batati* lace found on the wedding dress.



Picture of *baju roki*

## 2. *Kemeja putih* (white T-shirt)

*Kemeja putih* (white shirt) on the groom's clothes is a symbol of the sanctity of marriage (Ibrahim, 1984:111). Marriage is a sacred bond that exists between a man and a woman because it has been legalized by custom and religion. The sanctity of a marriage must always be maintained, therefore the bride and groom must know what are the obligations of husband and wife according to customs and religion.



Picture of white shirt

3. *Rompi dan celana* (vest and pants).

*Rompi dan celana* (vest and pants) made of green velvet are a symbol of the nobility of a man who becomes a bride (Ibrahim, 1984:111). A man in *Minangkabau* must have nobility because he will not only guide and supervise his children and family but will also be a *mamak* and will guide his nephew's children to a better path. The motif contained in this vest is called the *pucuak rabuang* motif. The *pucuak rabuang* motif is a symbol of life. The life of bamboo from childhood to old age describes a useful and not in vain life, which is symbolized by the *pucuak rabuang* motif. In the proverb it says: *dek ketek inyo banamo, lah gadang inyo bagala, dek ketek banamo rabuang, lah gadang banamo batuang, lah tuo banamo ruyuang, hiduik katiko mudo baguno, hiduik kutiko tuo tagunakan* (given a name as a child, after growing up given a title, small ones called bamboo shoots, when they grow up they are called bamboo, when they get old they are called ruyung, they live when they are young they are useful, they live when they are old).





Pictureure of vest (*pucuk rabuang motif*)



Picture of pants

#### 4. *Samping*

*Samping* is mounted above the knee with an angle parallel to the master of the foot. *Samping* is a symbol of the master of the feet which is a guide in walking, therefore do not carry out what is prohibited by custom (Ibrahim, 1984: 111). In behaving and behaving a person in *Minangkabau* society must be in accordance with the teachings of adat and the Islamic religion, and do not let any behavior that is carried out deviate or violate religion and custom.



Picture of *samping*

### 3.16 Symbolism in Grooms Jewelry

The groom in the Sungai Puar area wears jewelry consisting of; *Deta or saluak*, a necklace, for the groom has three levels with a full *pacat kenyang* motif. *Pending*, is a belt made of gold or silver. In addition to pending jewelry, it is useful as a place for inserting a dagger. *Keris*, tucked into the front plate with the stem facing to the left (Ibrahim, 1984:118). The following is an explanation of the jewelry for the groom.

1. *Deta or saluak* (crown for man)

*Deta or saluak* (crown for man) is a symbol of the rules of life for the *Minangkabau* people (Ibrahim, 1984:116). Living without rules for the *Minangkabau* people is the same as being uncivilized. With these rules, there are guidelines in living everyday life. The *Minangkabau* people must obey the customs because these customs are in accordance with the teachings of the Islamic religion adopted by the *Minangkabau* people. The customary rules that regulate the life of the *Minangkabau* people are based on the Koran, because the *adat basandi syara', syara' basandi Kitabullah*. The groom wearing *saluak batimbo* in the wedding ceremony is a symbol of the king for a day and will become king. It is called *saluak batimbo* because the ends on both sides are reciprocal (*batimba or batimbo*) made the same on the left and right sides, namely by rolling the two ends inward and pinning them to the body of the *saluak*.

*Saluak batimbo* which is used as a groom's headgear or *marapulai* is made of songket material. The design of the front, which is located on the forehead of the *saluak*, is made into folds which creates a terraced or tiered impression, while the top is closed and flat. The left and right ends are used as covers on the sides, so that the shape of the *saluak* looks sturdy and neat. The meaning of the symbol above is that a man in the household is a leader, the husband cannot make and decide for himself various problems but must be decided together in the family or with his wife.



Picture of *saluak* (*saluak batimbo*)

## 2. Necklaces for the groom

The necklace on the groom has three levels with a *pacat kenyang* motif. The necklace is a symbol of feeling happy, that the bride and groom are having fun, as well as a symbol that there has been a bond between the groom and the bride and the extended family (Ibrahim, 1984:118). Marriage is not only a matter of the individual concerned but in marriage will involve the whole family. Marriage will form the relationship of two different families into one which in *Minangkabau* is called a *Bakarik* (siblings).



Picture of necklace for the groom (*pacat kenyang motif*)

### 3. *Pending*

*Pending* is a symbol of defense or shield in the face of the enemy (Ibrahim, 1984:118). In facing various challenges or enemies, as part of the *Minangkabau* community with the traditional philosophy of *Adat Basandi Syara', Syara' Basandi Kitabullah* is able to hold on to an *istiqamah* attitude and always live in the guidance of the Islamic religion. As long as we hold fast to the guidance of the Islamic religion, the life we live will run easily and will bring us to peace so that the attitude of brotherhood can be well established.



Picture of *pending* (*pending 9 tingkat*)

### 4. *Keris*

The *keris* worn facing leaning to the left is a symbol of prudence, so that those who wear the *keris* must think before taking action (Ibrahim, 1984:118). Based on this symbol there is a message, namely that in doing something don't be rash, but first think about the causes and consequences of what we are going to do and its impact on others. The use of a *keris* that is tilted to the left means to think deeply

before pulling out the *keris*. To remove the *keris*, first rotate it to the right, then it can be removed. When turning the *keris* to the right, it is hoped that there will be peace or patience in the wearer.



Picture of *keris*

All elements in the wedding dress at Nagari Sungai Puar have a value of beauty. The beauty in the *Minangkabau* traditional wedding dress on the Nagari Sungai Puar is obtained by understanding the combination of symbols it contains. The meaning of the symbol in it is the beauty that is in the wedding dress. *Minangkabau* traditional wedding dress on the Nagari Sungai Puar has symbols that contain messages about guidance in life that can give a good direction in life. The purpose of these life guidelines is to maintain all forms of behavior in order to achieve a happy life by prioritizing symbols and practicing good character.

#### **4. FINDINGS**

From the results of research conducted with qualitative descriptive research methods and with interview, recording, and documentation techniques, valid and justifiable data were obtained. The data described above are purely from the results of research conducted directly by researchers in the field. From the results of this study, we know that there are many meanings of *Pasambahan*. This message is conveyed through figurative words. A series of wedding ceremonies in *Minangkabau* custom is indeed unique, but behind its uniqueness the ceremony is a sacred event. Besides, the implementation is not just anyone who attends but *niniak mamak* or the leader of a tribe who will get married.

Every wedding will definitely be held very lively as well as weddings in *Minangkabau*. Weddings in *Minangkabau* also hold a wedding party called a *baralek*. In this wedding ceremony or *baralek*, the bride and groom wear *Minangkabau* traditional clothes which are very beautiful and elegant. The beauty of the traditional clothes is clearly displayed from the knick-knacks attached to the two wedding dresses. Each of the longest knick-knacks in the *Minangkabau* traditional clothes contains the meaning and elements contained in it. All of these elements are closely related to the intricacies of a marriage, whether religious or customary, because *Minangkabau* custom strongly adheres to the Al-Qur'an which is in accordance with *adat basandi syara', syara' basandi Kitabullah* tradition.

## 5. CONCLUSIONS

From the presentation of data regarding the *Pasambahan* oral tradition in the *Minangkabau* traditional wedding ceremony in Nagari Sungai Puar, Palembang sub-district, Agam regency which the author described in the previous chapter, the following conclusions were obtained:

1. Oral tradition is an ancestral cultural heritage that reflects the character of the community supporting the tradition. The significance of oral tradition in human life is evident from its use for several generations from generation to generation to organize the cultural life of a community group, controlling moral values in oral tradition carries a function as a controller of human behavior. The *Minangkabau* community has an oral tradition called *Pasambahan* which contains normative content which is used by the community as a reference in carrying out several social activities as a cultured society. *Pasambahan* has its own role in the implementation of traditional processions, especially ceremonies in *Minangkabau* traditional marriages. A series of events in *Minangkabau* traditional marriages are always related to *Pasambahan*, because through *Pasambahan* the meaning and purpose of an event is conveyed.
2. The stages of the process of customary marriage procedures in Nagari Sungai Puar are still being carried out until now. No changes have been made to the implementation of the *Minangkabau* traditional marriage ceremony. The *Minangkabau* traditional marriage procession, commonly

called *baralek*, has several stages that are commonly carried out. Starting with *maminang* (engagement). After the *maminang* and the agreement on the day of the marriage (determining the day of the wedding), then proceed with an Islamic wedding which is usually done in a mosque and can also be at the KUA (Religious Affairs Office). After marriage, the procession carried out is *manjapuik marapulai* (pick up the groom), up to *basandiang*.

3. All elements in *Minangkabau* traditional wedding dress on the Nagari Sungai Puar are the work of traditional craftsmen in *Minangkabau* ranging from clothes, make-up on the head, and jewelry used by the bride and groom which are traditional works of art. The beauty of the form in the *Minangkabau* traditional wedding dress on the Nagari Sungai Puar is reflected in the arrangement of relationships of various harmony and resistance from the elements in the dress. *Minangkabau* wedding dress on the Nagari Sungai Puar is a traditional dress that is rich in the meaning contained in it. These meanings are manifested in the symbols on the *Minangkaau* traditional wedding dress on the Nagari Sungai Puar which contains life guidelines, namely how to have and behave well in carrying out every life.

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# CHAPTER 2

## CULTURE AND HISTORY IN WEST SUMATRA

Amelia Yuli Astuti

### 1. BACKGROUND OF DISCUSSION

PDIKM is a museum of historical objects in West Sumatra. It is located in Silaing Bawah, Padang Panjang Barat District, Padang Panjang City. This museum contains various kinds of information and collections from *Minangkabau* culture, especially about *Rumah Gadang Kelarasan Koto Piliang*. This museum is suitable for students and public who want to learn or just see about *Minangkabau* culture.

Besides PDIKM, Bung Hatta's Birth House is also one of the museums in West Sumatra which is located at Jalan Soekarno-Hatta No.37, Bukittinggi. This museum contains various kinds of information to the completeness of the house that Bung Hatta lived in for 11 years.

This article was taken based on the activity carried out by English Literature Students, Universitas Ekasakti Padang. The activities held as a form of increasing the essence of knowledge about history and culture in West Sumatera. Also in this activity, the students are required to make an activity report. The purpose of this activity is to increase students' knowledge of history and culture in West Sumatera and study tour after the midterm exams. This activity was carried out for 1 day on Saturday, December 3<sup>rd</sup>, 2022. The locations were in Padang Panjang, Rumah Gadang PDIKM and Bung Hatta's Birth House.

## 1. PDIKM Padang Panjang



(Figure 1). *Rumah Gadang Koto Piliang*

*Rumah Gadang* is one of the traditional houses in Indonesia originating from *Minangkabau*. Its unique shape with a roof that resembles a buffalo horn called *gonjong* and the large size of the building are its own characteristics that distinguish it from other traditional houses in Indonesia. There are two types of *Rumah Gadang* in *Minangkabau*. They are the *Rumah Gadang Kelarasan Koto Piliang* and *Rumah Gadang Kelarasan Bodi Chaniago*. This *Rumah Gadang Kelarasan Koto Piliang* is in the PDIKM, *Silaing Bawah, Padang Panjang Barat District, Padang Panjang City, West Sumatra* which was visited by English Literature students at Ekasakti University that time.

PDIKM was founded by Mr. Bustanil Arifin S.H. He is an ex-Minister of Cooperatives who was born in Padang Panjang. He built PDIKM as a form of gratitude to the land of his birth. The main thing behind its establishment is because *Minang* people need a very large amount of time and money to study *Minangkabau* culture. It is because the national archives, the national library in Jakarta, and the Leiden Museum are in the Netherlands. That is the reason he collected literature for the establishment of this *Rumah Gadang* in his hometown.

The feature of the *Rumah Gadang Koto Piliang* is that it has left and right pavilions which are marked with steps while *Rumah Gadang Bodi Chaniago* does not have a pavilion or it is just flat. Another difference lies in the system of government. *Rumah Gadang Koto Piliang* is autocratic, but *Rumah Gadang Bodi Chaniago* which is more democratic. As well as another difference, namely in the awarding of titles, the grandson will replace the leader by a biological nephew in

*Rumah Gadang Koto Pliang*. On the contrary, *Rumah Gadang Bodi Chaniago*, because the system is more democratic, the nephew who deserves to replace is chosen first.



(Figure 2). *Rumah Gadang Pavilion*

*Rumah Gadang* has 9 rooms and 4 *lanjar*. It is meant by the rooms is the space from left to right which is bounded by pillars, while from front to back it is called *lanjar*. Each *lanjar* has its uses, they are:

1. The first *lanjar* is called the *Lanjar* of Respect, for example when *mamak* visits *Rumah Gadang*, so he is pleased to sit in this *lanjar*. In the past, when a *mamak* was going to visit *Rumah Gadang*, he gave a cough code to his niece from the distance first. The purpose of that is because if the house is still messy or something is out of place, then his niece can clean it up first. This is a form of respect for *mamak* who comes to visit.
2. The second *lanjar* is used as a cultural activity.
3. The third *lanjar* is for activity of the occupants of the room.
4. The fourth *lanjar* is as bedroom

These *lanjar* are divided into several functions, the first is the *lanjar* of respect, where *mamak* (uncle) will usually come to visit and will usually be given a code to his niece before entering the room to clean up or tidy up, if anything is messy, it will be tidied up so that the *mamak* (uncle) enter in honorably. Then the second line is used for activities or for various customary events, the third line is for room occupants and the fourth line is used for beds. So with nine rooms, it means there are eight rooms and the middle room is a room for the kitchen. The number of rooms symbolizes social status or ethnic status, so *Rumah Gadang* is not

just one tribe living, but various tribes. The territory of one tribe is limited by a pole. The barrier is also useful so that the territory of one tribe is not allowed to host guests in other tribes' territory so it can only entertain guests in its own area. The room problem is that a room that is quite small can only be occupied or slept by father, mother and children who are still toddlers, while boys sleep in the mosque or *surau* and girls sleep on the pavilion in front of the room. The pavilion will be covered with curtains and that's where all the girls do all their activities and the pavilion next to it is used for the sitting of *datuak* or leaders. Because in the house the system is autocratic, so for example there is deliberation for consensus. *Datuk* sits above the nephew sitting below. Then there is the room at the end that is used as the room for the bride and groom or newlyweds and then the room at the other end which is occupied by one of the families, so the family must be prepared to move because the family is already using the existing facilities and there is a shift or transfer of rooms each time just married. So, a little story about the groom, if he marries a woman, he must accompany or go with his girlfriend and live in the bride's house. Then the construction of *Rumah Gadang* is not in general, such as expanding upwards on a window at an angle to follow the shape of a pillar, but the construction made by the ancestors of *Minangkabau* people is actually much stronger and resistant to earthquakes. *Rumah Gadang* is also often called *bagonjong*. The *Minangkabau* traditional house has a uniqueness which lies in the shape of the building. The shape of the roof resembles the shape of a buffalo horn. Then on the outside there is also a building in the form of a *Rumah Gadang*, but its size is much smaller than the original of *Rumah Gadang*. It called *rangkiang*, *rangkiang* has a rectangular shape and has the same roof and the building is used as a food storage area.

*Rumah Gadang* has nine rooms, so the total number of the bedroom is eight. In *Rumah Gadang* the number of rooms is odd. It is because to balance the number of rooms on the left and right and because in the middle of the room is the way to the kitchen. The number of rooms also describes the social status of the people or the tribe. The size of the room in *Rumah Gadang* is not large. One room only fits for a father, a mother and a toddler. The small size of the room is a signal for a husband in order to work hard. So he can build a house for his children and wife.

In the past, the 10-year-old boy is no longer slept in *Rumah Gadang*. He slept in a mosque or *surau*. It is because in ancient times, only people who are wealthy will receive good education. Besides, there are not some schools in that village yet. So, they would study at *surau*. While the girls get a room in one of the pavilions which will be closed by a curtain. All the girls in *Rumah Gadang* will gather there and do various other activities such as embroidery, crochet, and so on.

Furthermore, the place for sitting guest are also arranged in *Rumah Gadang*. The guest will be sitting facing out. Why is it like that? It is because if the guests sit facing inward, the guest can see the deficiencies in the house. For example, if there is a banquet at a wedding and it has some lacks, then the host of *Rumah Gadang* does not need to shout for more. The host is just doing it by giving a signal or code to the people in the kitchen. This is also to avoid gossip or slander. So the guest only needs to see good things like the scenery outside the house.

The construction of *Rumah Gadang* was also paid close attention by the ancestors of *Minangkabau* people. It can be noticed that the construction of the pillars of the *Rumah Gadang* is not straight. It extends upwards. The windows are tilted to follow the shape of the pillars. The area is prone to earthquakes because there are many volcanoes in that area. With construction like this it is much more resistant to earthquakes or shocks. The construction of *Rumah Gadang* is also not nailed. The construction system is pegs. So if an earthquake occurs, the sway or swing will follow the earthquake. As *Minangkabau* people said *Condong nan Indak Mambaok Rabah*. It means tilts but will not collapse, remains firm.

About the carvings found in *Rumah Gadang* each has its own meaning. As an example of one of the carvings on the pillar of *Rumah Gadang* below:

The carving is called the *Kuciang Lalok* carving. This carving symbolizes a lazy person. This carving is a form of satire for *Sumando Lapiak Buruak*, which is like a cat whose only job is to sleep.

Other carvings are like those on doors or windows, which are called *Si Kambang Manih* carvings. This carving symbolizes the attitude of hospitality of the *Minangkabau* people in welcoming guests.

Another thing that we can pay attention to in *Rumah Gadang* is the window that opens inwards. There are two advantages of windows like this, namely:

1. If there is an attack from the outside, it's easy to close and the occupants won't be attacked, whereas if it opens to the outside when we try to close it, we might already be hit by the attack.
2. So, that the carvings on the windows are resistant to rain drops and sunlight.

We can also see that in front of the *Rumah Gadang* there is a small building called *Rangkiang* which functions as a place to store rice. There are several types of *Rangkiang*, they are:

1. *Rangkiang Sitinjau Lauik*, used to store rice for traditional events, like weddings and so on.
2. *Rangkiang Si Tangguang Lapa*, used to store paddy to help the poor, as well as supplies in times of famine, or When during the paddy season, rats eat a lot of paddy, then there are other supplies.
3. *Rangkiang Si Bayau-bayau*, used to store rice for needs daily.
4. *Rangkiang Kaciak*, used to store rice for development in the village, for example the village will build public facilities such as roads or a mosque, then the supply of rice in this *Rangkiang* can be sold, and the money can help with the development.

The location of the hornbill from the *Rumah Gadang* also means that, for example, if there is a fire at the *Rumah Gadang*, the people of the house will not go hungry because there is still a supply of rice in the *Rangkiang*.

The ancestors of the former *Minangkabau* people paid great attention to the construction of the *Rumah Gadang*, every carving, every detail of the building, or even the layout, had their own meaning, meaning and function. *Minangkabau* culture is also very concerned about their tribe or people by helping each other, as young people the next generation of the nation should take part in protecting and preserving traditional heritage, and don't forget to also take part in learning so they can understand and be able to apply the things that can be learned from their ancestors. in ancient times.

## **2. Bung Hatta's Birthplace**

### **A Glimpse of Bung Hatta**

Mohammad Hatta or who is familiarly called Bung Hatta is the father of the proclaimer or cooperative in Indonesia. He was one of the freedom fighters for the

Republic of Indonesia who was born on August 12, 1902, to a mother named Salehah and his father's name, Jamil. However, when Bung Hatta had just turned 8 months old, he had become an orphan because Mr. Jamil died at the age of 30 but after that he had a stepfather who was a native of Palembang.

Bung Hatta was born in *Bukittinggi* in a house addressed to Jl. Soekarno-Hatta No. 37. He lived in this house for only 11 years or only until he attended elementary school, then continued his first high school in Padang and high school in Batavia as well as his studies in Dutch. So after leaving the Netherlands, he returned to his birthplace.

Bung Hatta died on March 14, 1980, and was buried at TPU Tanah Kusir in Jakarta. Bung Hatta is one of Indonesia's heroes but he was not buried in the hero's cemetery, the reason being that he once asked to be buried in TPU only because he wanted to be a citizen.

#### Rebuilding the Bung Hatta Birth House

The original Bung Hatta Birth House collapsed because there was no family living in the house. So this house is not original but rebuilt and built to look like the old house. The rebuilding of this house was carried out in 1994 and was completed in 1995 which until now was inaugurated as a museum.

#### Rooms and Equipment in the house

There are many rooms in this house, starting from the front there is Bung Hatta's study room, this room is there because when he was only five years old, he wanted to go to school but he didn't pass the test at that time. The test for entering school at that time was to reach for your ear with your hand, but Bung Hatta could not reach his ear, so in the end he studied in this room accompanied by his two uncles namely Uncle Saleh and Uncle Idris also with his older brother, Rafiah.

Even though this house is no longer original, there is one thing that is original from this museum, namely the Old Well. So from the beginning Mr. Hatta used water from this well which is still being used today, and to take the water he used a bucket, but it's different from now to take or raise the water using a water pump. The location of this well is now in the room, the reason is that the construction of this house or museum was postponed due to road widening which made the location



of this well inside the room, but back in Pak Hatta's time, the well was located behind the house.

Behind the house, there is a Rice Barn which is used as a rice storage area. Bung Hatta's family had two rice barns because previously the area around this house had large rice fields.

Next to the rice barn there is a bachelor's room or Bung Hatta's room. Although the fact is that the single man in the Minang sleeps in the *surau* or mosque, Bung Hatta himself also does that, but when he comes home or sleeps at home, this is where his room is.

In this museum we can also see Bung Hatta's means of transportation to go to the Koran or school which is called Bugi. Bugi can only be boarded by two people, a driver and a passenger. When he was about to go to the Koran, or to school, he was accompanied by his uncle. Bugi will be pulled or run using horse power.

Heading to the second floor, before or near the stairs there is a family dining table. On the second floor, there are several rooms such as the rooms of Bung Hatta's grandparents and also the room of Bung Hatta's parents as well as the place where he was born. In ancient times, births were not taken to hospitals or midwives, but people who were experts in childbirth or commonly called *dukun beranak* came to the house and assisted in the process of delivery or the birth of Bung Hatta.

On the front of the second floor there is a veranda, this is where Bung Hatta usually sits and relaxes in the afternoon. From here we can see views of the volcano and also Mount Singgalang if the weather is good and not covered by clouds.



(Figure 3). The Period of Bung Hatta's Childhood

You are the living portrait of your father's said Saleha. Hatta's mother describes the similarities in the face of the late her husband with her son, Hatta. As a child, Hatta was handed over by his parents to learn Qur'an and deepened in his religion in Surau Inyik Syech Jamil Djambek in Kampung Tengah Sawah Bukittinggi. Inheriting his parents, Hatta was very religious and love the truth. Syech Jamil Djambek was one reformer priest in *Minangkabau*. One of his sons, Colonel Dahlan Djambek who was one of the leaders of PRRI in 1958-1961. He also taught Hatta when Hatta was child. He entered primary school in Bukittinggi on Europeesche Lagere School. This school was a place of education for the children of Europe and Indo Netherlands. He allowed there because his grandfather is a person who was influential and rich man a well-respected.



(Figure 4). Bung Hatta's transportation during school

Hatta started formal educational at common school. But then he stopped and moved to ELS (Europeesche Lagere School) which was primary school in the Netherlands in colonial Indonesia. He attended in ELS until ten years of 1913. After graduating from ELS, he continued his school in MULO (Meer Uitgebred Lager Onderwijs) which was secondary school in the Netherlands in colonial. Since the school of MULO, he was interests in the movement. Then in 1916 appear the assemblies of youth such as Jong Java, Jong Sumatranen Bond, Jong Minahasa, and Jong Ambon. Bung Hatta become treasurer in Jong Sumatranen Bond and realized that the importance of finance for life of a solemn assembly. In 1921, Bung Hatta arrived in Netherlands to learn on Handels Hoge School in Rotterdam.



*(Figure 5). The Period of Bung Hatta's Education*

In Netherlands, Bung Hatta was signing up as member Indische Vereniging. In 1922 the society changed its name to Indonesische Vereniging. The assembly refused to cooperate with the Netherlands was renamed again into Perhimpunan Indonesia (PI). Hatta plans to study allowing him self to elect as chaiman of PI on January 17<sup>th</sup>. 1926. On that occasion, he delivered the inaugural speech, entitled



*(Figure6). Bung Hatta's Organizations*

Wereldbouw en Economische Machtstegenstellingen (The World Economy and Opposition to Power). Since 1926-1930, Bung Hatta was elected as chairman of the PI. Under his leadership, PI evolved from gatherings of ordinary students into a political organization that influenced the course of politics in Indonesia. So finally PI recognized by Pemufakatan Perhimpunan Politik Kebangsaan Indonesia (PPPI)

post a head of the national movement who are in Europe. In 1926, with the aim of introducing the name Indonesia, Bung Hatta leads delegates to the Congress of the Democratic International for Peace in Bierville, France. Without much opposition Indonesia was officially recognized by congress. The name of Indonesia mentions the Netherlands East Indies territories when it had really known among international organizations. Bung Hatta and Indonesia national movement got important experience in the League against Imperialism and Colonial Oppression, an International Congress held in Brussel on February 10<sup>th</sup> – 15<sup>th</sup> 1927.

Bung Hatta was active giving lectures in various institutions of higher education. He also still wrote range of books in the field of economic and scientific credit union. He is also active in guiding the credit union movement to carry out the ideals in the conception of the economy. On July 12<sup>th</sup>, 1951, Bung Hatta gave a speech in a radio to welcome the day of credit union in Indonesia. Because of the magnitude of its activities in the credit union movement, then on July 17<sup>th</sup>, 1953, he was appointed as the father of the credit union. At the end on 1956, Bung Hatta is not line with Soekarno because he does not want to enter the communist elements within the Cabinet at the time. Before he resigned, he earned a doctored of honouris causa from University of Gadjah Mada. Actually the tittle of it was granted in 1951. However the new tittle was given on November 27<sup>th</sup>, 1956. Similary Universitas Indonesia in 1951 gave the desire but Bung Hatta is not yet willing to accept it. He said If I were to later have 60 years old. Then, on December 1<sup>st</sup>, 1956, Hatta resigned as Vice President of Republic of Indonesia. On December 1<sup>st</sup>, 1956, he people of Indonesia was shocked by the decision to put his post as Vice President.

### **3. Bung Hatta's career**

1. Treasurer of Jong Sumatranen Bond, Padang (1916-1919)
2. Treasurer of Jong Sumatranen Bond, Jakarta (1920-1921)
3. Chairman of the Indonesian Association, Netherlands (1925-1930)
4. Deputy Indonesian Delegation against Imperialism and Colonization, Berlin (1927-1931)
5. Chairman of the Indonesian National Education Committee (1934-1935)
6. Head of the Advisory Office of the Japanese Army (1942)
7. Agency for Investigation of Preparatory Efforts for Indonesian Independence (1945)
8. Deputy Chairman of the Preparatory Committee for Indonesian Independence (1945)
9. Proclamator of Indonesian Independence (1945)
10. First Indonesian Vice President (1945)

11. Vice President, Prime Minister, and Minister of Defense (1948-1949)
12. Head of the Indonesian Delegation at the Round Table Conference, The Hague (1949)
13. Vice President, Prime Minister, and Minister of Foreign Affairs of the Republic of Indonesia (1949-1950)
13. Lecturer at the Army School, Bandung (1951-1961)
14. Lecturer at Gadjah Mada University, Yogyakarta (1954-1959)
15. Advisor to the President and Advisor to Commission IV (1969)
16. Chairman of the Committee of Five (1975)

#### **4. Bung Hatta's name is immortalized**

1. Bung Hatta Palace, Bukittinggi
2. Bung Hatta University, Padang
3. Bung Hatta Proclamation Library, Bukittinggi
4. Bung Hatta's Birth House Museum, Bukittinggi
5. Name of a building at Erasmus University Rotterdam
6. Street Names in Haarlem Area (Mohammad Hatta Straat), Netherlands
7. Bung Hatta Forest Park, Padang
8. The name of the road is Mohammad Hatta in Padang

#### **5. Bung Hatta's biography**

1. August 12, 1902: Born in Bukittinggi, West Sumatra
2. 1909: Entered Europeesche Lagere School
3. 1913: Graduated and entered MULO in Padang
4. 1921: Graduated from Prins Hendrik School
5. August 1921: Departure for Netherland
6. September 1921: Enters Roterdamse Hande Ishoge School
7. 1921: Becomes a member of the Indische Vereniging
8. 1930: Chairman of the Indonesian Association, attended the congress in Bierville
9. 10-15 February 1927: Attends the Anti-Colonial Congress in Brussels
10. 8 March 1928: Begins trial at the Court in The Hague
11. March 22, 1928: Acquitted of all charges
12. 5 July 1932: Passed doctoral examination II (complete)
13. July 20, 1932: Return to the homeland
14. 25 February 1934: Arrested and put in Glodok Prison
15. January 1935: Exiled to Boven Digul
16. December 1935: Leaves Digul and is transferred to Banda Neira
17. 1 February 1942: Moved to Sukabumi, West Java
18. August 9, 1942: with Bung Karno and dr. Radjiman was summoned by Marshal Terauchi to Dalat, Saigon
19. 16 August 1945: kidnapped by youth to Rengasdengklok
20. August 17, 1945: Proclamation of Indonesian Independence
21. October 25, 1945: Declaration of the Vice President regarding the formation of parties
22. November 8, 1945: married
23. 25 February 1947: speech at KNIP Malang
24. January 29, 1948: becomes Prime Minister
25. March 1948: held rationalization

26. 22 December 1948: arrested and exiled to Bangka
27. 6 July 1949: back to Yogyakarta
28. 4 August 1949: Prime Minister of the Hatta II Cabinet
29. 23-29 October 1949: Head of the Indonesian Delegation at the KMB in The Hague
30. December 19, 1949: Prime Minister of the United Republic of Indonesia Cabinet
31. December 27, 1949: received the surrender of the sovereignty of the Republic of Indonesia from Queen Juliana
- December 1, 1956: resigned as Vi

## 2. CONCLUSIONS

32. As we can see and know, this hoc President of the Republic of Indonesia
  33. 31 January 1970: Advisor to President Suharto (Commission IV on corruption)
  34. January 10, 1975: became Chairman of the Old Committee
  35. March 14, 1980: Died in Jakarta
- contains various histories that describe and tell stories about the past about the house, the situation, and the environment of the people at that time, especially the life of Bung Hatta and his family. So let us protect and preserve this museum, because there are many things that we can learn and this building will also be very useful for educational activities, historical objects or also as a valuable tourist attraction. The museum is a learning resource that can become an educational program that encourages competence, learns to judge, thinks critically, and to encourage everyone to have the courage to give an opinion on historical events. This is expected so that the learning process is centered on everyone. The value of historical relics contained in the museum can be a reference for awareness for Indonesian people, especially the younger generation. This is done to build a better future life. Not only in terms of economic prosperity, but also in terms of civilized national identity. In other words, learning history by visiting museums is very important in West Sumatra. They are the Bustanil Arifin Museum and the Bung Hatta Birth's House Museum. In these museums there are a lot of histories whose information we must absorb to increase knowledge. Everyone should be able to visit museums and other historical places. Culture is a self-reflection concept of a group of people. *Minangkabau* culture is one of the cultures in Indonesia that must be known by the public because its culture is very rich in positive aspects for family and community life. Starting from the history of the establishment of a culture and its law is a concept or system which the predecessors designed and hoped to always be preserved. Talking about history, we as third-dimensional beings can only hear stories and create our own scenarios in our heads when listening to that history. Therefore, we can feel how someone's struggles in their lifetime. This is a trigger to motivate ourselves not to give up easily in the present.

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# CHAPTER 3

## LEXICON ANALYSIS OF PULAU TELLO AND GUNUNGSITOLI DIALECT IN NIAS

Dwi Mutia Chan  
Berta Hartati Zagötö

### 1. BACKGROUND OF DISCUSSION

In society, the use of lexicon in speech and information is becoming more widespread, and many people use lexicon that are rarely used. Therefore, we may not understand the meaning of these words. Like using the word lexicon. we can see the use of these words through contact with the real world, in the dialect. People in a region always have their language or dialect as the identity of the group. A language or dialect has different characteristics from other languages or dialects of other regions or societies in general. These differences are due to the geographical conditions of the language or dialect area that is directly adjacent to the language area of another language or dialect. For example, the word for thank you in Javanese dialect, *matur nuwun*, in *Minangkabau* dialect, *tarimokasih*, *teurimong gaseh beh* in Aceh dialect, and Batak dialect is *mauliate*. In linguistics, these variations are called lexicon variations.

Sasongko (2015) says that lexicon variations are linguistic variations that can be identified from differences in pronunciation, changes in form, and changes in meaning within a language. The change in meaning in question can take the form of different naming of the same object in different places, as in the lexicon *manga* and *madhang* both mean to eat. This change in meaning can also involve naming different things the same in different places, such as the word *səgər* meaning cool and fat. The origin of the lexicon itself comes from Greek, namely *lexikón* or *lexikós* which means word, speech, or way of speaking. The term lexical is often used to conform to the concept of a set of lexicons of a language, in whole or in part (Chaer, 2007: 26).



Kridalaksana (2001:127) characterizes the lexicon into three things, to be specific: the lexicon as a language part that contains all data about the significance and lexicon of words in the language; the abundance of words possessed by a speaker, essayist, or jargon; and a rundown of words organized like a word reference, yet with brief and down to earth clarifications. Consequently one might say that the lexicon is the abundance of words possessed by a language or language part that contains all data about the significance and lexicon of words in the language.

We can find the direct lexicon of the lexicon in regular language clients, for example, the lexicon plate which implies a level round and marginally empty compartment made of porcelain and is ordinarily lexicon. As a spot to put the rice alongside the side dishes and glass which implies a hard article, typically clear and effectively broken. Batiukova and Pustejovsky (2019:8) arrange lexicon are likewise called content words or semantic words since they convey implications that signify or depict things on the planet: they allude to genuine substances for example table, sun, book, swarm, fanciful elements like unicorn, horcrux, holodeck, occasions as a blow, royal celebration; educate, detonate, and properties whiteness, intelligence; drained, pretty. In many methodologies, lexical classes incorporate things, descriptive words, and action words. The lexical classifications to a great extent cross over with the alleged open-class lexical things, the last option term alluding to the way that new words can be brought into the lexicon by speakers of the language and that they can likewise fall into neglect. The obtaining of open-class words is a deep-rooted process for each speaker. It is likewise normally a cognizant one: even little youngsters can make sense of what table or milk implies and can highlight the items in reality indicated by these words.

In this manner, it very well may be presumed that the lexicon is an abundance of lexicon claimed by a language or language part that contains all data about the significance and lexicon in a language. Certain networks are regularly called dialectology. The term dialect itself comes from the Greek word dialects which were initially lexicon there about the condition of the language. In Greece, there are minor contrasts in the language lexicon of their allies, however so much that it doesn't make them feel like they have an alternate language. These distinctions do

not keep them from feeling that they have a similar language in general. Subsequently, the fundamental quality of tongues is the distinction between solidarity and solidarity in contrast (Meillet, 1967:70).

Every local has a dialect that recognizes it from other territorial dialects. We regularly experience these dialect distinctions in daily existence, for example, the model introduced by Chambers and Trudgill (1998:37) which looks at northern and southern English articulations. English articulations we see that they concur in having the vowels / an e / as in Sam, feline and / a / as in song, truck in their inventories. They disagree, notwithstanding, in the rate of these vowels. There is an enormous gathering of words, including things like ‘way’, ‘grass’, ‘chuckle’, ‘dance’, ‘award’, and ‘test’, in which northern accents have /æ/ yet southern accents have /a/.

These territorial dialects proceed to create and contrast because of the impact of numerous speakers who are geologically unique or have various layers and social conditions. Chambers and Trudgill (1998:45) while dialectology was starting to be affected straightforwardly: if by some stroke of good luck marginally by etymology, it was likewise starting to be impacted in a roundabout way by the sociologies. Some dialectologists started to perceive that the spatial component of phonetic variety had been focused on the prohibition of the social aspect. To some, this was felt to be an inadequacy, since social variety in the language is pretty much as unavoidable and significant as local variables. All dialects are both provincial and social. All speakers have a social foundation as well as a local area, and in their discourse, they regularly distinguish themselves not just as locals or occupants of a specific spot yet in addition as individuals from a specific social class, age bunch, ethnic foundation, or other social attributes. The convergence of work on the language of Standards and the regular workers, it was thusly understood, had prompted impressive obliviousness about the dialect verbally expressed by other gatherings.

Based on the opinions of the experts mentioned above, it can be concluded that dialect in its form and meaning shows differences between one speaker and another. Language differences produce language variations, which arise because there is a need for speakers for communication tools and social conditions, as well

as certain factors that influence them, such as geographic location, social group, language situation, level of formality, and changes in time. The variation in the use of the language reflects the ethnic identity of the speaker, and ethnicity is the starting point for the variation of the language.

Nias language is often referred to as *Li Niha*. The language used by the people of the Nias Islands. *Li Niha* is unique because all words or sentences always end in a vowel. Although *Li Niha* sounds known as the everyday language of the Nias people, actually each region has a different speech, known as a dialect. Halawa (1983:3) says that the *Li Niha* can be divided into several variations or dialects, based on the way of pronunciation, namely: North Nias dialect which covers the area around Alasa District and Lahewa District; Nias language dialect of Gunungsitoli City which covers around Gunungsitoli District and Tuhemberua District; Nias language, the West dialect of Nias Island, which covers the Mandehé and Sirombu sub-districts, including the Hinako islands; the Nias language, the middle Nias dialect, which covers the Gidö District, Idanö Gawo District, Gomo District, and Lahusa District; Nias language is a southern dialect which includes Teluk Dalam District, Pulau Tello District, and Batu Islands. These dialect differences are characterized by different accents and intonations of language sounds. Like the southern dialect, which is known for its firmer intonation and more frequent emphasis on consonants.

Among several dialects in the *Li Niha*, the dialect that is commonly known is the Gunungsitoli dialect and its surroundings. Laoli (2011; 14) This relates to the history of learning the *Li Niha* by foreigners who initially studied the *Li Niha* in the Gunungsitoli dialect and then conveyed their mission to various regions on Nias Island in that dialect. In addition, books are written in the *Li Niha* always use the Gunungsitoli dialect. This researcher prefers to use the Gunungsitoli dialect because it is considered a dialect that is well known and can be understood easily.

This research prefers to compare the Gunungsitoli dialect and the Pulau Tello dialect because this dialect is considered a dialect that often has similarities and differences in several vocabularies, Here are some of the findings of researchers who form the basis of reference in this research is between the Nias language of Pulau Tello dialect and the Nias language of Gunungsitoli dialect. The next in this

research will use PT for Pulau Tello and GN for the Gunungsitoli dialect. Starting from:

(1) The lexicon that have similarities in forms and meaning:

No.	PT	GN	Meaning
1.	<i>ono</i>	<i>ono</i>	child
2.	<i>idanö</i>	<i>idanö</i>	Water
3.	<i>Abasö</i>	<i>abasö</i>	Wet

(2) The lexicon that have changes in forms:

No.	PT	GN	Meaning
1.	<i>ya'ita</i>	<i>ya'aga</i>	we
2.	<i>ya'ami</i>	<i>ya'ira</i>	they
3.	<i>Haewe</i>	<i>heyo</i>	which

(3) The lexicon that have different forms but similar in meaning:

No.	PT	GN	Meaning
1.	<i>ogu</i>	<i>bagi</i>	neck
2.	<i>sekhula</i>	<i>Banio</i>	coconut
3.	<i>butekio</i>	<i>i'o</i>	tail

Following the example above, it can be known that the Nias Pulau Tello dialect and Nias Gunungsitoli dialect have similarities and differences in terms of the lexicon. Nothofer and Soepomo (1993: 41), express the same view that dialect differences mean one uses another dialect, or a standard dialect, especially in the lexicon field. The lexicon keeps the structurization of thinking within an exclusive culture, in the sense that the lexicon serves as a cultural mirror.

The phenomenon of the difference between the language used and the various dialects used by students in the campus environment in their daily life above makes this research interested in researching the comparison between the Nias language dialects of Gunungsitoli and Tello. This research is expected to produce an observation report about the variation or differentiation found in the Gunungsitoli dialect and the Pulau Tello dialect.

The origin of the data findings above encourages this research to learn more about the two dialect comparisons to the two regions. The comparison of these two dialects attracted research to raise it as research material. So that in this research can compare in-depth research limits to three things, namely: the lexicon that have similarities in forms and meaning; the lexicon that have changes in forms ; and the lexicon that have different but similar in meaning.

## **1.2 Identification of Discussion**

Identification aims to clarify and direct the discussion of the problems to research. The research chose to analyze the lexicon used by students from Gunungsitoli and Pulau Tello in communicating. Based on the background described earlier, the research took to identify the problem as follows:

1. The list of the lexicon that have similarities forms and meanings between the Pulau Tello dialect and the Nias Gunungsitoli dialect.
2. The list of lexicon that have changes in forms between Nias Pulau Tello and Nias Gunungsitoli dialects.
3. The list of lexicon that have different forms but similar in meaning between the Nias Pulau Tello dialect and Nias Gunungsitoli dialect.
4. The list percentage lexicon same, change, and different between Pulau Tello and Gunungsitoli dialect in Nias

## **1.3 Limitation of the Discussion**

The scope is the limitation chosen in the research to determine the focus of the research and to determine the source of data to be taken in the research. In this case, it is necessary to limit and focus on the research process (Pribady, 2018: 49). Based on expert opinion, this research is limited as follows: this research needs to focus on Tello Island and Gunungsitoli dialect in Nias. This research is based on the everyday lexicon used by students from Tello Island and Gunungsitoli who are at Ekasakti, Padang University. The list of questions used in the interview is Swadesh Vocabulary which consists of basic vocabulary and basic culture by field, used for convenience in obtaining primary and secondary data in research. The informants consist of six people, three people from Gunungsitoli and three people from Pulau Tello, where the four informants are male so that the data obtained is more real and not artificial. The average age of the informant is 24 years due to the age limit because people aged 24 years have a good and clear pronunciation tool and have a strong memory. This research started on February 1, 2022, until May 30, 2022.

## **1.4 Formulation of the Discussions**

Based totally on the research background, scope, and barriers of the above research, some of the troubles associated with the have a look lexicon Pulau Tello

and Gunungsitoli dialect in Nias to be discussed in this research are formulated as follows:

1. What are the lexicons that have similarities in forms and meaning between the Nias Pulau dialect and Gunungsitoli dialect?
2. What are lexicons that have changed in forms between Nias dialect Pulau Tello and Nias dialect Gunungsitoli?
3. What are lexicons that have different in forms but similar in meaning between the Nias Pulau Tello and The Nias dialect Gunungsitoli?
4. How are the matrix language of the Nias Pulau Tello dialect and Nias Gunungsitoli dialect?

### **1.5 Purpose of Discussion**

The purpose of this research is to show the things to be achieved, according to the subject matter. This research analyzes by comparing the dialects of Gunungsitoli and Pulau Tello. To get these results, this research concluded the objectives of the problem as follows:

1. To describe the lexicon that have similarities in forms and meaning between Nias Gunungsitoli Dialect and Pulau Tello Dialect.
2. To describe the lexicon that have changes in forms between the Pulau Tello dialect and Gunungsitoli dialect.
3. To describe the lexicon that different in forms but similar in meaning between Nias Dialect Gunungsitoli and Nias Dialect of Pulau Tello.
4. To know the matrix language between the Nias Pulau Tello and Gunungsitoli dialect in Nias

### **1.6 Significance of Discussion**

The impact of completing research objectives is referred to as research benefits. Theoretical and practical benefits that can be acquired from research results are referred to as research benefits. The research findings must be valuable to future researchers, institutes or research institutions, universities, and researchers (Arikunto, 2002: 28-29). Based on the expert opinion, the results of this research are expected to provide the following benefits:

1. Theoretically, this research is predicted to offer blessings for the improvement of linguistic ideas and upload records on comparative research studies treasures

as linguistic disciplines that decide its attention to the signs of language in society.

2. This research describes the evaluation of the Nias language Gunungsitoli Dialect and Pulau Tello Dialect inside the shape of contrast of form and meaning, per cent of relative words, and time of language separation. The findings are predicted to contribute primary facts to similar superior studies and may add know-how for readers and observers of language
3. In theory, the results of this research are expected to provide knowledge and understanding of the development of linguistics, especially dialectics Especially in the development and coaching of existing regional languages in Indonesia.
4. This research contributes to the development and development of the Nias language which lives in the Nias community in the Nias Islands.
5. Through this research, it can also provide new knowledge and introduction to the world and can be explored more deeply about the Nias language and regional languages in Indonesia.

## **2. REVIEW OF RELATED LITERATURE**

Based on the problems that arise in this research, several theories are used as research references, including; lexicon, Pulau Tello dialect, and Gunungsitoli dialect. This chapter will also describe several previous studies that are relevant to this research and can be used as a literature review.

### **2.1 Lexicon**

Kridalaksana (2013:142) defines the lexicon as the wealth of words owned by a speaker, writer, or language; vocabulary. Kridalaksana divides the lexicon into two; active lexicon and passive lexicon. The active lexicon is a wealth of words that a person usually uses. A passive lexicon is a wealth of words that a person encounters but never or rarely uses.

Parera (1993: 86) says that the lexicon is a set of words and idioms of a language, there are various kinds according to the field of use of these words and idioms. The difference in the lexicon is if the lexemes used to realize the same meaning do not come from one pre-language etym. All lexicon field differences are always variations.

### **2.1.1 The Form and Meaning of the Lexicon**

The lexicon is the smallest unit of language which is a unity of meaning and form. The form is a description of the sound of a lexicon, while meaning is an aspect of understanding (concept) that is described by the lexicon. The relationship between form and lexicon meaning cannot be separated because lexicon form always gives rise to lexicon meaning. The meaning of the lexicon is divided into (1) grammatical meaning, (2) contextual meaning, and (3) lexical meaning.

Hidayah (2017) defines the lexicon as the wealth of words owned by a language; a language component that contains all information about the meaning and use of words in the language. If the lexicon is equated with vocabulary, then the lexeme can be equated with words. Thus, lexical meaning can be interpreted as lexical meaning, lexeme, or word. Lexical meaning can also be interpreted as a meaning that is following the reference, a meaning that is by the results of the observations of the five senses, or a meaning that is real in our lives.

In lexical semantics, the meaning of the lexemes of the language is investigated. Therefore, the meaning contained in these lexemes is called lexical meaning. Lexemes are terms commonly used in semantic studies to describe meaningful language units. The term lexeme is more or less compatible with the terms commonly used in morphological and syntactic studies and which are commonly defined as the smallest independent grammatical unit.

A lexeme can be a word, it can also be a combination of words. A collection of lexemes of a language is called a lexicon, while a collection of words from a language is called a lexicon or vocabulary. The study of the lexicon includes what is meant by words, vocabulary structuring, word use and storage, word learning, word history and evolution (etymology), relationships between words, and the process of word formation in a language. In everyday use, the lexicon is considered a synonym of a dictionary or vocabulary.

So based on the opinions of the experts above, which will be compared in this research is the lexicon. There will be no phrases, clauses, and sentences as data sources but use words. words that are used as benchmarks using basic Swadesh vocabulary.



## **2.2 Dialect**

Chambers and Trudgill (1998) say that dialect is a lowly, lowly language, often associated with farmers, the working class, or other lesser-known groups. Dialect is also a term often used for dialect languages, especially those spoken in remote, uninformed parts of the world. And dialect languages are often regarded as another kind (often mistaken) deviation from the norm - such as a deviation from the correct common language.

Wardaugh (2002), defines the feature of dialect can be influenced by the geographical and social context of the speakers. Geographical location is called dialect geography and the social element is called social dialect. Speaker region influences the variety of languages they use, It is possible to select a region where speakers have a place in the grammar.

The use of language can be seen in terms of place. Because of that, the location of an area that is not the same can affect the language used. The language used may have differences between one region and another. This can lead to the emergence of various dialects that exist in different regions. The term dialect comes from the Greek dialects which were originally used about the state of the Greek language at that time. Dialect was originally the clearest terroir which means; words on the ground. In its development, it then points to an area that is suitable for use in medieval languages (Ayatrohaedi, 1979: 2). So dialect here is a language system used by a group of people to distinguish it from other community groups.

### **2.2.1 Variety of Dialects**

The term dialect is most often used to refer to language variations that contain certain geographic colours, the quote is taken from Martinet's book (1987: 160) entitled *Elements de Linguistique Generale*, which was translated by Rahayu Hidayat. The quote explains that dialect is a variety of languages caused by geographical origins. Nias Island has the Nias language, but people in the Gunungsitoli, Lahewa, Telukdalam, and Pulau Tellos areas are different in how they speak even though they use the same language, namely the Nias language. Apart from Nias, other areas also have the same thing. Likewise in Malay, even though they use the same language, namely Malay.

### 2.2.2 Dialect Differentiation

Several sections can be used to identify dialect distinction (Ayatroehadi, 1983: 3-5). These differences in outline can be divided into five kinds, namely: Phonetic differences, these differences exist in the field of phonology and usually, the user of the dialect or language concerned is not aware of these differences. As an example, it can be stated that warehouse *gudaŋ* with horse *kudaŋ*. From the example, it appears that this phonetic difference can occur.

Onomasological differences that show different names based on one concept are given in several different places. The concept of the meaning of attending a wedding for example, in certain areas of the Sundanese language is usually called *ondangan/ɔ ndaŋan*, *kondangan/ kɔ ndaŋan*, or *kaondangan /kaɔ ndaŋan*, while in other places it is called *nyambungan*. There are different responses or interpretations regarding attendance at the event venue. *Ondangan/kɔndaŋan* or *invitation /kɔ ndaŋan* is based on the opinion that attendance is there because of being invited, while *Nyambungan/ ñambuŋan* is based on the interpretation that being there is caused by the desire to donate a small number of goods to those who have the event.

Semantic differences, namely the creation of new words, are based on phonological changes and shapeshifts. In this event, there is usually a shift in the meaning of the word.

Semasiological differences are the opposite of onomasiological differences, namely giving the same name for giving different concepts. In phrases such as Aceh *rambutan*. Thus, the word Aceh, for example, contains at least five meanings, namely: name of an ethnic group; the name of the region; the name of culture; the name of a language, and the name of a type of rambutan.

Morphological differences are limited by the grammatical system in question, the frequency of different morphemes, their related uses, phonetic form, taste power, and several other factors.

### 2.2.3 Gunungsitoli Dialect /*Li Niha Yõu* (Northern Dialect)

*Li Niha Yõu* is one of the dialects used by native Nias speakers in the Gunungsitoli City area and its surroundings. This dialect is the main dialect that is most frequent and easiest for most Nias speakers to understand in their

communication relationships. The northern dialect accent is known to be softer.

#### **2.2.4 Pulau Tello Dialect/*Li Niha Raya* (Southern Dialect)**

Southern dialect is one of the varieties of language used by native speakers of the Nias language in the southern part of Nias Island, such as Telukdalam, Pulau Tello, and its surroundings. This dialect is very different from the *Li Niha Yöu* dialect. Southern dialects tend to be spoken more rigidly, have a higher intonation, and have different vocabulary and syntax from the northern dialects, although on the other hand there are some similarities.

### **2.3 Matrix Language**

The dominant language is often called the matrix language, into which elements of the embedded language are inserted. participating languages are labelled in the following way. The 'basic' language is called the matrix language (ML) and the 'contributed' language (or language) is called the embedded language (EL) Myers-Scotton (1993:20). More deeply, Myers-Scotton (1993) says that the analysis is called Matrix language frame (MLF) analysis. The matrix language frame consists of a matrix language and an embedded language. Matrix language (ML) is a language that defines grammatical forms in mixed constituents. In a matrix language, one language is a grammatical frame for a clause or sentence that contains morphemes from two languages. Another part of the matrix language frame is the embedded language (EL). Embedded language itself is an insertion of another language into the matrix language. In the view of the Matrix language frame, in general, the languages contained in code-switching are not completely balanced. In code-switching, only one language becomes the grammatical frame in a sentence or clause.

Based on the expert opinion above, it can be concluded that Matrix Language (ML) is the dominant language and the non-dominant language is called Embedded Language (EL).

### **2.4 Previous Research**

Research on the comparison of the lexicon between dialects is a broad topic and has been widely carried out. Based on the title, there are several relevant research results to support the research to be carried out. Some of these studies include:

Nurhuda, Rafli, and Ansorayah (2021) in their journal entitled 'Comparison of the Malang Dialect of Javanese Lexicon and Blitar Dialect of Javanese Language' describe and compare the Malang Dialect and Blitar Javanese dialect in detail to show the similarities and differences between the two. The research shows that the lexicon has a different form, but the meaning is the same in the Javanese dialect of Malang (BMJ) and the Javanese dialect of Blitar (BJB) which are often found in this research. The difference between the lexicon in BMJ and BJB is at the Ngoko language level, while at the Kromo inggil language BMJ and BJB have the same form. Lexicons that have similar forms and the same meaning are mostly found in the Malang dialect of Javanese (BMJ) and Blitar's Javanese dialect (BJB). The most common word differences found in BMJ and BJB are in the first, last, or all vowels. In addition, there are also differences in consonants even if only a few words. Lexicons that have the same form, but have different meanings in the Javanese Malang dialect (BMJ) and Blitar Javanese dialect (BJB) were found at least in this research. Most of what the researchers found were the same form and the same meaning/similar form and the same meaning. This is the case because this research examines the Javanese language in the Malang and Blitar areas.

Riski and Jufrizal (2021) in their E-journal entitled 'Lexical Comparison Between Ombilin Sub-Dialect and Standard *Minangkabaunese*' describe the results of the research showing the comparison of the lexical comparison of Ombilin and *Minangkabau* standard sub-dialects to obtain differences and similarities at the lexical level. The research concluded that there were more similarities in the lexicon than differences in the lexicon in the Ombilin sub-dialect. The researcher found 66 similarities and 23 differences in the lexicon in the Ombilin sub-dialect. The researcher also concludes that the lexical comparison between Ombilin sub-dialects is a type of language family that is influenced by several factors such as geography, social status, and culture of the community that shows the distinctive identity of the regional language. dialect. There are three differences found in this research; (1) change from phoneme /a/ to /o/ in the first syllable; (2) full lexical change. Despite the change in vocabulary, the words still have the same meaning as the *Minangkabau* Standard.

Budasi, Mahendrayana, and Teni (2019) in their Journal entitled 'the Comparison of Lexicon Features Between Lemukih and Dencarek Dialect: A qualitative Analysis' analyze the differences between Lemukih and Dencarik dialects in terms of phonological and lexical variations. The results showed that 1) there were 9 indications of phonological variation, such as; aphaeresis, syncope, apocope, prosthesis, epenthesis, paragoge, haplology, dissimilation, and assimilation. Phonological variations not found: lenition fortification, unpacking, and metathesis, 2) there are 4 indications of lexical variation, such as; semasiological variation, onomasiological variation, formal variation, and contextual variation. 234 lexical are the same and 112 lexicons have similarities from both Lemukih and Dencarik dialects, which can be used as evidence that unites the Lemukih and Dencarik dialects. And for different lexicons, it was found that 322 lexicons can be classified as a lexicon that distinguishes the two Lemukih and Dencarik dialects.

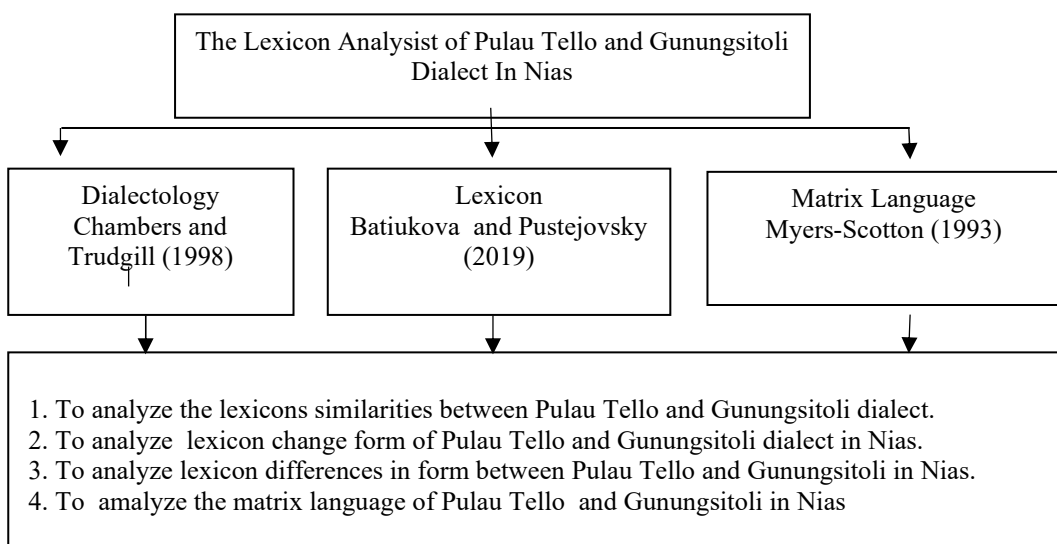
Reniwati, Midawati, and Noviatr (2017) in their international journal entitled 'Lexical Variations of *Minangkabau* Language within West Sumatra And Peninsular Malaysia: A dialectology research' This research try to explore *Minangkabau* from linguistic aspects, especially lexical aspects by using theories in dialectology. After comparison, the four samples showed lexical similarities and lexical differences. However, the calculation of the dialectometric method does not show the degree of variation at the language and dialect levels. Only indifferent subdialects and levels of speech. Lexical differences in foreign countries indicate that there has been a change. These changes are caused by lingual and non-lingual factors

Azmi, *et. al.* (2016) in a journal article entitled 'the Comparison and Contrasts between English and Malay Languages' compare and contrast the two languages not only to analyze the uniqueness of the language but also to identify the process of language understanding, especially the views of second language learners. It was found that the two languages came from different backgrounds; somehow they share similar characteristics like vowel sounds, loanwords, and semantics. However, students face difficulties in learning both languages , especially in pronunciation and spelling.

The relationship between the above research and this research is in the method that both use the method of comparative analysis and studies in the field of lexicon and dialect. Then the difference between the research above and this research is in the object of the language being studied and the research. This research focuses on the Nias language, the Gunungsitoli dialect, and the Nias language in Pulau Tello.

## 2.5 Theoretical Framework

The theoretical framework or concept framework in this research is scientific steps toward the research to be conducted, and as a strong grounding of the selected research topic and following to identify the problem. The framework of thought of this research with the title The Lexicon Analyst of Pulau Tello and Gunungsitoli Dialect In Nias is as next:



## 3. METHOD

Research methods are one of the factors that are quite important in research because basically research methods are scientific ways to obtain data with a specific purpose and use. A research method is an attempt to discover, develop, and test the truth of knowledge in scientific ways. Therefore, the methods used in research must be precise.

### 3.1 Collecting the Data

Data analysis is the most important step to obtaining the findings of research results. Data analysis is the process of collecting data to be interpreted. Data

analysis is performed at the time of collecting data and after data collection. The analysis method used in this research is the qualitative analysis method, namely the method that aims to provide a comprehensive picture of the subject being studied and is not intended to test the hypothesis (Adi, 2004: 117).

Sugiyono (2016:13) says that what is meant by quantitative research is: Quantitative research methods can be interpreted as research methods based on the philosophy of positivism, used to examine certain populations or samples, sampling techniques are generally carried out randomly, data collection using research instrument, data analysis is quantitative/statistical to test the established hypothesis.

Based on the opinion of the experts above, this research uses descriptive qualitative and quantitative methods. The qualitative method is by grouping the data by describing it in words and sentences. The quantitative method is carried out with calculations that are useful for determining the percentage level between Tello Island and Gunungsitoli dialect under research. In this research, we will use numbers as a reference to determine the results in the percentage. In addition, there is a research instrument in the form of a list of questions consisting of Swadesh vocabulary.

### **3.2 Analyzing the Data**

Data analysis methods used in this research are formal and informal methods. The formal method is a method used to present the results of data analysis using symbols and numbers. While the informal method is a method of presenting data using ordinary words to present the results of data analysis (Sudaryanto, 1993:144).

Based on the expert opinion above, in this research the formal method was used by researcher to analyze using numbers and symbols such as symbols (-) indicating the existence of phoneme variations, and numbers to calculate the percentage rate between the dialects of Tello Island and Gunungsitoli. The informal method in this research was used to describe the table of data analysis results.

### **3.3 Technique of Collecting the Data**

Oral data were collected using direct observation in the field and advanced techniques, namely interviews with informants, and recording using a Swadesh vocabulary list that had been adapted based on the universality of languages in Austronesian.

There are several conditions in determining informants before conducting interviews. The requirements selected in this study refer to the opinion of Mahsun (2005:134), as follows: the first informant is better; male because if the male his speech is more valid and not artificial than if the informant is female; the second is between the ages of 25-65 years (not senile), with this age selection because the speech organs or organs are better or functioning than people who are old; the three informants were born and raised in the village studied because this research is a dialect, why should it be from the village being studied so that the data obtained is valid and not artificial; the fourth has a minimum education of basic education (SD)-University, in this case, so that the data asked for them can understand; fifth Middle social status; the sixth masters the language to be studied and is fluent in Indonesian; and the seven informants are physically and mentally healthy so that there are no obstacles during the interview.

### **3.4 Technique of Analyzing the Data**

The data analysis technique used in this research is a qualitative and quantitative descriptive technique, with the following analytical steps: first, classifying identify words that have the same form and have the same meaning into secondary data so that it is easier to analyze; secondly classifying and identifying words that change in terms of insertion of phonemes, one different phoneme, omission of phonemes, and different second syllables into secondary data so that analysis is easier; third, classifying and identifying words that have different forms and have the same meaning into secondary data so that the analysis is easier; and fourth after classifying the data and defining it, the last step is data analysis by calculating the percentage of kinship level using the formula. That is:

$$c = \frac{\textit{secondary data}}{\textit{primary data}} \times 100\%$$

Description:

C = percentage of kinship level

Secondary data = data that has been classified based on the formulation of the problem.

Primary data = data that has been collected as a who



#### 4. DISCUSSION

This chapter will be described the results of the research and discussion. The results showed that there were similarities, changes, and differences between the Nias language on Pulau Tello and Gunungsitoli which was used by students at Ekasakti University Padang which was used as a research location. These similarities, changes, and differences are contained in the level of the lexicon. The next in this research will use PT for Pulau Tello and GN for Gunungsitoli.

##### 4.1 The Lexicon that have Similarities in Form and Meaning

Lexicon's similarities form and meaning is a pair of words that all phonemes are the similarities, both in terms of meaning, pronunciation, and writing, which have the similarities meaning. Identical vocabulary in terms of pronunciation and writing of words that have not changed, For more details below will be presented, some examples:

No.	PT	GN	Meaning
1.	<i>Bewe</i>	<i>Bewe</i>	lips
2.	<i>Bisi</i>	<i>Bisi</i>	calf
3.	<i>tötö'a</i>	<i>tötö'a</i>	chest
4.	<i>Simbi</i>	<i>Simbi</i>	chin
5.	<i>Böböi</i>	<i>Böböi</i>	sweat

From some of the examples above, it can be concluded that lexicons similarities forms, and the same meaning between PT and GN are more commonly found, namely as many as 385 lexicons compared to lexicons that have undergone changes and differences in shape.

##### 4.2 The Lexicon that have Change in Forms

Lexicon differences in a dialect can also occur in vowels and consonants, these differences can be caused due to the presence of dialect phenomenon. The phenomenon of the dialect that occurs between the dialects of Pulau Tello and Gunungsitoli includes the addition of phonemes, changes in phonemes, removal of phonemes, and insertion of phonemes. The removal of phonemes includes:

Addition of Phonemes.

The addition of phonemes can be distinguished into three kinds. The three kinds of phoneme additions are: 1) the addition of phonemes in front of the word (prosthesis), (2) the addition of phonemes in the middle of the word (epenthesis), and (3) the addition of phonemes at the end of the word (paragon). Based on the

results of the analysis, it shows that PT and GN experience change of adding phonemes at the beginning and end of the word, namely as follows:

Addition of earliest phonemes (prosthesis)

Addition of phoneme /ø-bo/ to PT → /mbo/ on GN :

No.	PT	GN	Meaning
1.	<i>bo</i>	<i>mbo</i>	lungs

From the data above, we can see that the word *bo* in PT has changed with the addition of the phoneme /m-/ to become the word *mbo* in GN with the same meaning, namely lungs.

Addition of phonemes /ø-akho/ to PT → /nakho/ on GN:

No.	PT	GN	Meaning
1.	<i>akho</i>	<i>nakho</i>	charcoal

From the data above, it was found that there was a change in the word *akho* in PT which changed with the addition of the phoneme /n-/ to the word *nakho* in GN with the same meaning, namely charcoal.

Addition of phonemes /ø-oita/ on PT → /goita/ on GN :

No.	PT	GN	Meaning
1.	<i>Oita</i>	<i>goita</i>	octopus

Based on the data above, we can see that the word *oita* in PT has changed with the addition of the phoneme /g-/ becomes *goita* in GN with the same meaning, namely octopus.

Addition of phonemes /ø-igimö/ to PT → /nigimo/ on GN :

No.	PT	GN	Meaning
1.	<i>igimö</i>	<i>nigimö</i>	scabies

In the data above, we can see that the word *igimö* in PT has changed with the addition of the phoneme /n-/ into the word and becomes *nigimö* in GN with the same meaning, namely scabies.

Addition of phoneme /ø-alogo/ to PT → /galogo/ to GN :

No.	PT	GN	Meaning
1.	<i>Alogo</i>	<i>galogo</i>	armpit

Based on the data above, we can see that the word *alogo* in PT begins with the phoneme /a-, so the GN changes by adding the phoneme /g-/ to *galogo* with the same meaning, namely armpit.

From some of the data above, it can be concluded that there is a change in the phoneme at the beginning of the word without any difference in meaning between PT and GN. Where the phonemes added at the beginning of the word are more

commonly found, namely in the Gunungsitoli dialect, where the word /*ø-bo, ø-akho, ø-oita, ø-igimö*, and *ø-alogo*/ in PT. Meanwhile, the addition of phonemes at the beginning of the word, namely /*m-bo, n-akho, g-oita, n-igimö*, and *g-alogo* / in GN.

Addition of the phoneme /-fö/ at the end of the word on the GN :

No.	PT	GN	Meaning
1.	<i>mo bu'u</i>	<i>mo bu'ufö</i>	hairy

From the data above, it can be seen that there is an additional phoneme in the GN. Where the word *mo bu'u* in PT has changed with the addition of the phoneme /-fö / at the end of the word *mo bu'ufö* in the GN with the same meaning, namely hairy.

No.	PT	GN	Meaning
1.	<i>Liga</i>	<i>ligafö</i>	deft

From the second data example, it was also found that there was a change in the GN, namely the addition of a phoneme at the end of the word. Where the word *liga* in PT changed with the addition of the phoneme /-fö/ at the end of the word to *ligafö* in GN with the same meaning, namely deft.

Based on the data above, we can conclude that there is an addition of the phoneme /-fö/ to GN. where in the phoneme PT /*mo bu'u-ø, liga-ø*/ becomes /*mo bu'ufö, and ligafö* / at the end of the word on GN with the same meaning between PT and GN.

Phoneme changes at the beginning of the second word

The following is the analyzed data contained in the dialect of PT and GN. The data is accompanied by a change in the phoneme in the middle of the word, which is on:

No.	PT	GN	Meaning
1.	<i>lafene</i>	<i>lafaingi</i>	canines

In the first data, it was found that there was a change in the second syllable in GN. Where the word *lafene* in PT begins with the phoneme /la-/ and the second syllable ends with the phoneme /-ene/ then the GN changes with a phoneme change in the second syllable, where the first phoneme still begins with a phoneme /la-/ only it's just that the second syllable and ends turns into a phoneme /-fenge/ becomes *lafenge* word. It is just that with the same meaning, namely canines.

No.	PT	GN	Meaning
1.	<i>fahalö</i>	<i>falöa</i>	marry

Based on the second data above, it was found that there was a change in the second syllable in GN. Where the word *fahalö* begins with the phoneme /fa-/ and the second syllable and finally uses the phoneme /-halö/ in PT, the GN undergoes a second syllable change, which is to become *falöa* with the same initial phoneme /fa-/ only the second syllable and finally the phoneme changes /-löa/ with the same meaning, namely marriage.

No.	PT	GN	Meaning
1.	<i>abe'e</i>	<i>abölö</i>	strong

In the third data, it was found that there was a change in the second syllable in the GN, namely, the word *abe'e* in PT starting with the phoneme /ab-/ and the second and last syllable using the phoneme /-e'e/ so in GN the second syllable changed to *abölö* in GN where the initial phoneme remains the same /ab-/ only the second and last syllables are different by using the phoneme /-ölö/ with the same meaning, namely strong.

No.	PT	GN	Meaning
1.	<i>baco</i>	<i>baso</i>	read

In the fourth data, it was also found that there was a third phoneme change in GN. That is, the word *baco* in PT begins with the phoneme /ba-o/, and the third and last phoneme uses the phoneme /-c-o/, so in GN the third phoneme changes to become *baso* where the initial and final phonemes are still the same, namely using the phoneme /ba-o/ only the third phoneme changes using the phoneme /-c-/ in GN with the same meaning, namely read.

From the data above, it can be concluded that there is a change in the second syllable in GN without changing the meaning in other words with the same meaning between PT and GN, even though the GN changes in phoneme form.

Change of the phoneme /c-, -c-, -c/ in PT → /t-, -t-, -t/ in GN :

No.	PT	GN	Meaning
1.	<i>cucuru sa'a</i>	<i>tuturu sa'a</i>	thumb
2.	<i>cucuru</i>	<i>tuturu</i>	finger
3.	<i>cucuru mani</i>	<i>tuturu mani</i>	ring finger
4.	<i>cucuru sitatalu</i>	<i>tuturu sitatalu</i>	middle finger
5.	<i>cucuru sakhi</i>	<i>tuturu sakhi</i>	little finger

Based on the data above, it is found that there is a change in each syllable that has the phoneme /c-,c-,c/ such as the words *cucuru sa'a*, *cucuru*, *cucuru mani*, *cucuru sitatalu*, and *cucuru sakhi* in PT will turn into phonemes. /t-,t-,t / become words *tuturu sa'a*, *tuturu*, *tuturu mani*, *tuturu sitatalu*, and *tuturu sakhi* in GN with the same meaning in the sense that even though every word in the phoneme /c-,c-,c/ in PT will experience a phoneme change in GN, that is, it becomes a phoneme /t-,t-,t/ but remains with the same meaning or without a change in meaning even though the shape of the phoneme changes.

Change of the phoneme /d-/ on PT → /t-/ on GN :

No.	PT	GN	Meaning
1.	<i>dötölö</i>	<i>tölö-tölö</i>	throat

In the first data, it is found that there are phoneme changes at the beginning of words in GN. Where the word *dötölö* in PT we can see that it begins with the phoneme /dö-/ , namely *dötölö*, then in GN, the phoneme changes to /t-/ , namely *tölö-tölö* with the same meaning.

No.	PT	GN	Meaning
1.	<i>toru</i>	<i>doru</i>	eggplant

Based on the second data, it was found that there was a change in the phoneme at the beginning of the word in GN. Where the word *toru* which started with the phoneme /t-/ in PT changed to the phoneme /d-/ in the word *doru* in GN with the same meaning.

From the data above, it can be concluded that there is a mutual change between PT and GN on the phoneme /d-/ in the word *dötölö* in the PT to /t-/ in the word *tölö-tölö* in the GN. Vice versa, where the phoneme /t-/ in the word *toru* has changed to /d-/ in the word *doru* in the GN without any change in meaning or the meaning remains the same despite changes in form in the initial phoneme.

Changes in the phoneme /-ö/ in PT → /-e/ on GN :

No.	PT	GN	Meaning
1.	<i>tatö</i>	<i>tate</i>	father/mother's younger sister

Based on the data above, it was found that there was a change in the phoneme /-ö/ in the last syllable *tatö* in the PT changed to the phoneme /-e/ in the last syllable *tate* in the GN.

Change of phoneme /-s-/ in PT → /-z-/ on GN :

No.	PT	GN	Meaning
1.	<i>esosi</i>	<i>ezosi</i>	wipe

From the data above, it is found that changes in the phoneme /-s-/ in the second syllable of the *esosi* in the PT change to /-z-/ in the second syllable of the *ezosi* in the GN with the same meaning namely swipe.

Changes in the phoneme /k-/ in PT → /g-/ in GN :

No.	PT	GN	Meaning
1.	<i>ka'a sialawe</i>	<i>ga'a sialawe</i>	sister

From the data above, it was found that the change in the initial phoneme of the word GN, namely in the word *ka'a sialawe*, the change in the phoneme /k-/ in the prefix of the word in PT has changed to the phoneme /g-/ becomes *ga'a sialawe* in GN.

Changes in the phoneme /s-/ in PT → /b-/ on GN :

No.	PT	GN	Meaning
1.	<i>Saewa</i>	<i>baewa</i>	eel

Based on the data above, which has changed phonemes in the prefix of the word, namely in the dialect GN. where the word *saewa* which was originally said to use the phoneme /s-/ in PT changed to /b-/ *baewa* in GN with the same meaning namely eel.

Change of the final phoneme /-o/ in PT → /-a/ on GN :

No.	PT	GN	Meaning
1.	<i>fogao</i>	<i>foga'a</i>	grinder

From the data above, which has changed phonemes, namely at the end of the word on GN. where the word *fogao* which is the end of the word uses the phoneme /-o/ in PT changes to the word *foga'a* which the end of the word changes to phoneme /-a/ in GN with the same meaning namely grinder.

Change of the phoneme /aw-/ in PT → /eb-/ on GN :

No.	PT	GN	Meaning
1.	<i>awolo</i>	<i>ebolo</i>	broad

Based on the data above, which has changed, namely in GN. where the word *awolo* begins with the phoneme /aw-/ in PT changes to the phoneme /eb-/ at the beginning of the word *ebolo* in GN with the same meaning namely broad.

Changes to /-l-/ in PT → /-y-/ on GN :

No.	PT	GN	Meaning
1.	<i>möi lawa</i>	<i>möi yawa</i>	climb

In the data above between PT and GN, it was found that there was a change in the form of phonemes, namely in the phoneme /-l-/ in the word *möi lawa* in PT

changed to the phoneme /-y-/ in the word *möi yawa* in GN with same meaning namely climb.

Changes to the phoneme /-p-/ in PT → /-f-/ on GN :

No.	PT	GN	Meaning
1.	<i>sapatu</i>	<i>Safatu</i>	shoe

Based on the data above, it was found that there was a change in the second syllable in GN, namely in the phoneme /-p-/ in the *sapatu* word in PT changed to the phoneme /-f-/ *safatu* in GN with the same meaning that is a shoe.

Changes to the phoneme /-a-, -a/ in PT → /-ö-, -ö/ in GN

No.	PT	GN	Meaning
1.	<i>ma'akha</i>	<i>ma'ökhö</i>	today

Based on the data above, it was found that there was a change in phonemes in the second syllable of PT and GN. Where the word *ma'akha* using the phoneme /-a-/ in PT changed to the phoneme /-ö-/ *ma'ökhö* on GN with the same meaning that is today.

Changes in the phoneme /t-/ in PT → /a-/ on GN :

No.	PT	GN	Meaning
1.	<i>tehöndrö</i>	<i>ahöndrö</i>	Sink

Since the data above, it was found that there was a change in phonemes in the word prefix between PT and GN. Where the phoneme /t-/ in the word *tehöndrö* in PT changes to the phoneme /a-/ *ahöndrö* on GN with the same meaning is the sink.

Change of the phoneme /-u-/ in PT → /- ö-/ in GN:

No.	PT	GN	Meaning
1.	<i>ndrumi</i>	<i>ndrömi</i>	rainbow

In the data above, it was found that there was a change in the third syllable between PT and GN. where the phoneme /-u-/ in PT changed to the phoneme /- ö-/ in GN with the same meaning that is rainbow.

Change of the word /uwawa-/ in PT → /baba-/ on GN:

No.	PT	GN	Meaning
1.	<i>uwawaya</i>	<i>babaya</i>	touch

Based on the data above, it was found that there was a change in the word prefix between PT and GN. Where the phoneme /uwawa-/ on PT changes to the phoneme /baba-/ on GN with the same meaning that is touch.

Removal of phonemes on GN:

Phoneme /-i-/:

No.	PT	GN	Meaning
1.	<i>aisö</i>	<i>asö</i>	sour

In the first data, we can see that there are phoneme omissions in GN. Where the word *aisö* in PT consists of four phonemes, then in GN it becomes three phonemes by removing the phoneme /-i-/, which is the word *asö* with the same meaning.

Phoneme /k-, -k-/:

No.	PT	GN	Meaning
1.	<i>kulö-kulö</i>	<i>ulö-ulö</i>	worm

In the second data, it is also found that there are phoneme omissions at the beginning of words in GN. Where the word *kulö-kulö* in PT consists of eight phonemes, in GN changes to six phonemes, namely the disappearance of the phoneme /k-, -k-/ at the beginning of the word to become *ulö- ulö* with the same meaning.

Based on the data above, it can be concluded that there was a conflict in the phoneme between PT and GN. Where the phonemes /-i-/ and /k-, -k-/ in the words *aisö* and *kulö-kulö* in the PT dialect have the omission of the phonemes /aø-sö/ and /uø-lö-uølö/ being the words *asö* and *ulö-ulö* in the GN dialect, without any change in meaning or still having the same meaning even though in GN there is a loss of phonemes.

Insertion of the phoneme /-g-/ on GN :

No.	PT	GN	Meaning
1.	<i>bajina</i>	<i>bajinga</i>	edge

In the first example, we can see that in GN there is an insertion of the phoneme /-g-/. Where the word *bajina* in PT changes to the word *bajinga* with insertion fonem /-g-/ in GN. However, with the insertion of a phoneme, the meaning remains the same, namely at.

No.	PT	GN	Meaning
1.	<i>manifi</i>	<i>mangifi</i>	dream

In the second data example, it is also found that there is an insertion of the phoneme /-g-/ in GN. Where the word *manifi* in PT initially does not have a phoneme /-g-/, then the GN changes to *mangifi* by inserting the phoneme /-g-/. remains the same that is dream.

No.	PT	GN	Meaning
1.	<i>anano mbisi</i>	<i>angango mbisi</i>	calf



In the third data example, it is also found that there is a phoneme insertion. Where in the word *anano mbisi* in PT it changes to *angango mbisi* by inserting the phoneme /-g-/ in GN. Even though there is a phoneme insertion, the meaning between the two remains the same.

In the data above, it was found that there was an insertion of the phoneme /-g-/ in GN. Where the words *bajina*, *manifi*, and *anano mbisi* in PT undergo the insertion of phonemes /-g-/ into the words *bajinga*, *mangifi*, and *angango mbisi* in GN with the same meaning that is a dream and calf.

1. **4.3 The Lexicon that have Different Forms but Similar in Meaning**

The lexicon that have different forms but similar in meaning is the vocabulary which is different in shape but has the same meaning between the dialects of Pulau Tello and Gunungsitoli. The results of the analysis show the existence of 178 lexicons whose forms are different meanings the same as in the example that will be presented in the table below:

No.	PT	GN	Meaning
1.	<i>bu mata</i>	<i>bu hörö</i>	eyelash

In the first data, we can see that there is a difference in the lexicon between PT and GN. Where the lexicon *bu mata* is in PT while in GN it becomes lexicon *bu hörö* with the same meaning, namely eyelash between the two areas.

No.	PT	GN	Meaning
1.	<i>Sibihasa</i>	<i>ga'a matua</i>	a call for an old man

In the second data, it is found that there are differences in overall phonemes between PT and GN. Where in the lexicon *sibihasa* at PT, there are overall phoneme differences, namely *ga'a matua* in GN. Even though they have different phoneme forms, the meaning between the two remains the same, namely a call for an old man.

No.	PT	GN	Meaning
1.	<i>Haewe</i>	<i>heso/heyo</i>	which

In the third data, we can see that in the lexicon *haewe* at PT, the overall phoneme difference in GN is *heso* or *heyo*. However, the meaning remains the same, that is which.

No.	PT	GN	Meaning
1.	<i>Bola</i>	<i>tumbu</i>	born

In the fourth data, there are also phoneme differences between PT and GN. Where in PT the lexicon *böla* is different in GN, it becomes lexicon *tumbu*. However, the meaning between the two remains the same, namely born even though the lexicon form between the two is different.

No.	PT	GN	Meaning
1.	<i>Focako</i>	<i>harato</i>	heirloom

In the fifth data, we can see that the lexicon between PT and GN changes form. Where the lexicon *focako* in PT will take a different form in GN, which is to become *lexicon harato*, only with the same meaning between the two, namely heirloom.

Based on the analysis data above, it can be concluded that the lexicon of differences in word forms for the same meaning and that differences in forms do not include phonological differences. This difference occurs because of different points of view between speakers from one. In addition, the social status of speakers also influences the occurrence of lexicon differences in spoken dialects (Zulaeha, 2010: 46).

## 2. 4.4 The Matrix Language Between Nias Pulau Tello and Gunungsitoli Dialect in Nias

The results of the analysis showed that the Nias Gunungsitoli dialect was the dominant dialect (ML) and the Pulau Tello dialect was a contribution dialect or embedded language (EL).

From primary data 624 overall, and secondary data divided into three namely: in the lexicon of the same form same meaning, the results of the analysis found as many as 385 data; changes in the form change same meaning found as many as 54 and the lexicon of different forms same meaning data was found as many as 178 data.

Based on the number of analysis results from the data above, the matrix language of Pulau Tello and Nias Gunungsitoli obtained the results of the analysis using the following formula:

$$c = \frac{\text{secondary data}}{\text{primary data}} \times 100\%$$

6.4 lexicon e same forms same meaning :

$$c = \frac{385}{624} \times 100\% = 61,69\%$$

So, the result of the percentage of lexicon that has the same meaning between PT and GN is 61.69%.

6.5 lexicon changes forms but have the similarities in meaning:

$$c = \frac{54}{624} \times 100 = 8,65$$

From the results of the above calculation, the percentage of lexicon changes of the same meaning between PT and GN is 8.65 %.

6.6 Lexicon different forms but have the similarities in meaning :

$$c = \frac{178}{624} \times 100\% = 28,52$$

Based on the above calculation results, the percentage of lexicon different forms of the same meaning between PT and GN is 28.52%.

Based on the results of the calculation of the percentage analysis above, it can be concluded that the dialect of Pulau Tello is a dialect of Nias Gunungsitoli with a very small percentage result, We can see from the results of the data in the analysis data above. And based on the results of the analysis above, it can be concluded that between Pulau Tello and Gunungsitoli it can be concluded that several factors are causing the emergence of dialect variations in the Nias language, according to Paul Ohoiwitun (1997: 48), namely geographical factors, social position factors, language situation factors. But in this study are geographical factors. This happens because the geographical location of these two regions is far apart and even different islands but still both are part of Nias Island, but the contact between the two peoples on Pulau Tello and Gunungsitoli is very intensive so the language spoken is the same, namely Nias language although with a slightly different dialect.

## 5. CONCLUSION

After doing a descriptive analysis and answering all the formulations of the problem, it can be taken to conclusions. The conclusion includes the lexicon analysis of the Nias Pulau Tello d and the Nias Gunungsitoli dialect in Nias.

1. The dialect lexicon analysis of Pulau Tello and Gunungsitoli in Nias has the similarities in forms and meaning totalling 386 lexicons in the field of meaning of body parts, houses and their parts, time, season, state of nature, natural objects, and direction, clothing and jewellery, plants, parts, fruits and processed products, numbers and sizes, and field of meaning of work. This amount will be used to determine the percentage.
2. The lexicon analysis of Pulau Tello and Gunungsitoli dialect in Nias dialect has a change in forms totals 54 lexicons according to the field of meaning of body

parts, pronouns, greetings, and references, kinship system, house and its parts, time, season, state of nature, natural objects, and directions, clothing and jewellery, animals and animals, plants, parts, fruits, and processed products, activity, disease, numbers and sizes, occupation.

3. The lexicon analysis of Pulau Tello and Gunungsitoli dialect in Nias has different forms but similar in meaning totalling 178 lexicons in the areas of the meaning of body parts, pronouns, greetings, and references, kinship system, house and its parts, time, season, state of nature, natural objects, and directions, clothing and jewellery, animals and animals, plants, parts, fruits, and processed products, activity, disease, numbers and sizes, work.
4. Nias Gunungsitoli dialect was the dominant dialect (ML) and the Pulau Tello dialect was a contribution dialect or embedded language (EL).

Percentage of the lexicon analysis of Pulau Tello and Gunungsitoli dialect in Nias have a calculation in the discussion of the percentage, namely :

- a) Lexicon same forms same meaning the results of the analysis showed the percentage in 61,69%.
- b) Lexicon change forms the same meaning the results of the analysis showed the percentage of 8,65%.
- c) Lexicon different forms same meaning the results of the analysis showed the percentage in 28,52%.

The cause of variations in similarities, changes, and differences is because different geographical circumstances have separated the community into groups consisting of various nations. The diversity of the nation has given birth to different cultures, including languages. In addition to geographical factors as well as factors of social status, factors of language situation, time, culture, and individuals have led to the emergence of language variations, especially dialects.

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# CHAPTER 4

## LINGUISTIC SIGNS AND SYMBOLIC MEANING OF *TABUIK* IN PARIAMAN, WEST SUMATRA

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### 1. BACKGROUND OF DISCUSSION

Linguistics is a part of semiotics that studies linguistic signs. Linguistic signs are very influential in society at large. Linguistic signs can be words, pictureures, sounds, actions or objects, and they become signs when we use them to create meaning or meaning. We can see the phenomenon of linguistic signs around us and the wider community, based on data from Saifuddin (2018:98) explains Signifier Two men, *Gendang Beleq* and Signified Two people who are holding *Gendang Beleq*, they face each other by using *Sasak* traditional clothes such as *Cepuk* on his head, traditional clothes called *Godek Nongkek* and *Sarong* in the form of a typical *Sasak* tribe *Songket*. From the phenomenon above, it can be interpreted that the concept of signified and signifier is part of linguistic signs.

The linguistic sign itself is not a name link but a link between the concept of the signified and the signifier. Saussure in Chandler (2007:14) says that linguistic signs are not a link between something and a name, but between concept signified and sound pattern signifier. From the above understanding, linguistic signs are closely related to the concept of signified and signifier in order to convey a certain meaning.

Linguistic signs have two parts, namely the signifier and the signified. Chandler (2007:17) Said that a sign consists of a signifier and a signified. The form taken by the sign is called the representation of the signifier, while the concept of the signified can be replaced by the signifier. The sign is the overall result of the association of the signifier with the signified and the relationship between the two is called the signified.



Signifier and signified is a scientific concept in semiotics which studies about signs and symbols and their use and utilization. For Saussure in Berger (2010: 05) explains the sign is divided into two parts of the sound image or marker and the concept or signified. It is very important to understand that the relationship between signifier and signified is not natural, but authoritative and based on norms.

Signifier and signified have the meaning of forming a sign in order to obtain a language meaning. Silverman (1998:02) state that the signifier plus the signifier will form a sign in the system of determining language. A sign will have its meaning only because of its difference with other signs in the same language system.

The signifier and signified have a degree of relationship between denotation and connotation. Barthes in Saifuddin (2018:97) said that there are two levels of relationship between the signifier and the signified which is called the staggered system. The two levels are called denotation and connotation. Denotation is the level of sign that explains the relationship between the signifier and the signified where the sign produces a clear, solid and real meaning. While connotation is the level of sign that explains the relationship between the signifier and the signified in which the meaning is explained which is not clear, indirect, and not real.

Denotation is the first meaning that is directly related to symbols with existing realities, while connotation is the second meaning after denotation which can give meaning to symbols with cultural values. According to Saifuddin (2018: 97) that denotative meaning is the objective first-order meaning that can be assigned to a symbol. Namely by connecting directly between the symbols with the reality and the designated phenomena. while the connotative meaning is the second order meaning that can be assigned to the symbol by assigning it to cultural values which is why connotation is at the second level.

Denotation meaning is an objective meaning that can be assigned to symbols. The connotation meaning is the second order meaning that can be given to symbols by referring to existing cultural values. Berger (2010:15) explains that denotation also adds a detailed literal explanation of the meaning of a word or the measurement of an object. Connotations on the other hand also add cultural and mythical meanings associated with words and things.

After knowing about linguistic signs and their parts. This research discusses *Tabuik*. Muctar (2014:45) state *Tabuik* comes from *Tabut* (Arabic) which means wooden crate. *Tabuik* is a culture of the Pariaman community which is believed to be a feeling of grief over the death of Husein, the grandson of the prophet Muhammad SAW. in the form of *Tabuik* there are linguistic signs that have a certain meaning for the Pariaman community. *Tabuik* has several symbols that are included in linguistic signs because in these symbols there are different meanings depending on the signifier and signified and have the correct meaning (denotation) and incorrect meaning (connotation).

The shape of the *Tabuik* symbol has a characteristic that is not or has not been found similar in other regions or places in Indonesia. Its shape resembles a human-headed horse. The distinctive shape of *Tabuik* has a sign meaning, such as *Burak* which is a winged horse with a human head, meaning an imaginary animal that is able to lift and carry all *Tabuik* ornaments flying to the sky. The form of *Burak* itself is an interpretation of the horse that Husein used to fight.

This research discusses linguistic signs of symbolic meaning in *Tabuik* Pariaman, West Sumatera by using the theory of linguistic signs proposed by Saussure in Chandler (2007). The problem posed in this research is to find out the linguistic signs in *Tabuik* so that it is interested in research. With this research, the authors hope that *Tabuik* is made based on the ancestors without any updates or additions from anyone and as knowledge for the general public.

### **1.1 Identification of Discussion**

In this research , the researcher chose to analyze the linguistic sign of the symbolic meaning in *Tabuik* Pariaman, West Sumatra. Based on the background described previously, the researchers took the following problem formulation:

1. Signified and signifier of the symbolic meaning in *Tabuik* Pariaman, West Sumatra.
2. Denotation and connotation meaning of the symbolic meaning in *Tabuik* Pariaman, West Sumatra.

### **1.2 Limitation of Discussion**

This research is focused on the meaning of sign in *Tabuik* which comes from Pariaman, West Sumatra. To limit the data, the research focused on the meaning of

the *Tabuik* linguistic sign. In this research, the researcher explained about the meaning of linguistic signs in *Tabuik* in Pariaman, West Sumatra. This research was conducted by collecting data by means of interviews and in the form of document data from informants on Tuesday-Wednesday, 22-23 March 2022 and retrieval of data in the form of documents at the Dinas Perpustakaan dan Kearsipan on Tuesday, 24 May 2022. This research also interviewed *Urang TuoTabuik* (3 people) he is mr. Nasrun Jhon, Sofian Mursit, and Safrudin Aung. The results of the interview are in the form of information about the history of *Tabuik* and the sign of *Tabuik*.

### **1.3 Formulation of Discussion**

In this research analyze the linguistic sign on the meaning of the *Tabuik* symbol in Pariaman, West Sumatra. In analyzing, this research concludes that the formulation of the problem is as follows:

1. What are the signified and signifier of the symbolic meaning in *Tabuik* Pariaman, West Sumatra?
2. What are the denotation and connotation meaning of the symbolic meaning in *Tabuik* Pariaman, West Sumatra?

## **2. REVIEW OF RELATED LITERATURE**

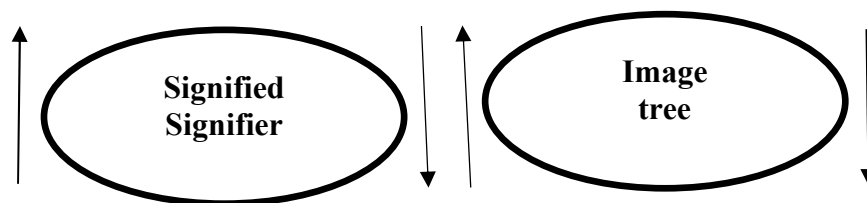
A scientific research is always based on theories and concepts that are relevant and are associated with analysed issues, so that the direction and purpose of the study can be scientifically accountable. Theory is the opinion expressed by expert in each field of the symptoms that is :

### **2.1 Signified and Signifier**

Semiotics is the study of signs. In communication, signs are referred to as meaning interactions conveyed to others through signs. A sign must have a signifier and a signified. You cannot have a signifier that has no meaning at all or a signifier that has no form at all. Signs are those that can be identified from certain markers and signifiers. If the elevator button 'push the door', the same marker as the word 'open' can mean a different sign and therefore a different sign. Similarly, many signifiers can represent the concept of 'open' for example on cardboard packaging, a row of small boxes with open lids means 'open this end', with each pair being a sign (Chandler, 2007:15).

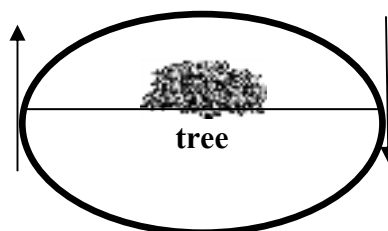
The signified and the signifier are part of a purely linguistic sign which tends to be a more materialistic model. According to Saussure in Chandler (2007:14) is that neither signifiers or sound patterns nor signifiers or concepts are purely psychological. Both are forms of immaterial substance and can help clarify this aspect of Saussure's model. to date, although the basic 'Saussurean' model is generally adopted, the model is more likely to be a more materialistic model than the Saussure model itself. A sign is now generally defined as a physical material or form, a sign is something that can be seen, heard, touched, smelled, or tasted, such as Jakobson's sign which he described as the external and visible part of the sign.

Signs are everything that results from the relationship between the signifier and the signified which is called signification. The Saussurean model in Chandler (2007:15) states that the sign is defined as everything that results from the idea of the signifier with the signified. The relationship between the signifier and the signified can be referred to as signification, this is explained in the diagrams drawn up by the Saussureans with arrows. The horizontal dotted line marking the two sign elements is referred to as the 'bar'.



For example In linguistics, the word 'open' (at that time .) was interpreted meaning by someone who found it in a shop the door was a sign consisting of: a signifier: the word 'open' and the concept of a signified: that the shop was open for business (buying and selling) (Chandler , 2007 :15).

A sign must have a signifier and a signified. You cannot have a signifier that has no meaning at all or a signifier that has no form at all.



It should be borne in mind that, while the relationship between signifier and signified is philosophically ontologically arbitrary, it makes no difference to the

status of this entity if what we call black is always called white and vice versa, this is not to suggest that signification systems are socially or historically volatile. Natural languages are not always interpreted arbitrarily, unlike historical inventions such as Morse code. The arbitrary nature of the sign also does not make it socially neutral. In western culture white has become a privilege but usually an invisible signifier. (in Chandler, 2007:27).

The Saussurean heritage of the desirability of signs makes semioticians emphasize that the relationship between the signifier and the signified depends on social and cultural conventions that must be studied conventionally. This is especially clear in the case of the linguistic signs that concern Saussure: a word means what happens to us simply because we collectively agree to let it do it (Chandler 2007:28).

## **2.2 Denotation and Connotation Meaning**

Denotation and connotation are meanings that describe the signification in semiotics. Chandler (2007:137) states in semiotics denotation and connotation can be interpreted by terms that describe the relationship between the signifier and the signified. Analytical distinction is used between two types of signifiers, namely denotative and connotative signs. A meaning includes denotation and connotation.

Denotation and connotation often involve the use of code in emphasizing cultural and historical diversity. Chandler (2007:139) said that for most contemporary semioticians explaining both denotation and connotation involves the use of codes. Structural semioticians who emphasize the relative arbitrariness of signifiers and social semioticians who emphasize the diversity of interpretations and the importance of cultural and historical contexts are almost impossible to accept the idea of literal meaning.

Denotation and connotation are a part of a sign that is widely agreed upon by members and culture. Silverman in Chandler (2007:139) explains that denotation only involves a broader agreement. The denotative meaning of a sign will be widely agreed upon by members of the same culture whereas the inventory of connotative meanings produced by any sign cannot be complete. Connotation is not just a personal meaning but is interpreted by a code that is accessible to the interpreter. Cultural codes provide a framework of connotations because they are organized

around major oppositions and similarities and each term is aligned with a set of symbolic attributes.

The meaning of denotation itself is a result that is agreed upon by members of the existing culture, in contrast to the meaning of connotation which is not agreed upon by anyone. Chandler (2007:139) said that the denotative meaning of a sign is widely agreed upon by members of the same culture, whereas no inventory of connotative meanings produced by any sign can be complete. However, there is a danger here of emphasizing the individual subjectivity of the connotations of intersubjective responses that are shared to some degree by members of the culture with individual examples, only a limited range of connotations makes sense.

Signifier	signified	
Sign	Signifier	Signified
Sign		

In terms of connotation, it is widely used as an analog code which refers to socio-cultural and sign. According to Wilden in Chandler (2007:138) is that the term connotation is used to refer to the socio-cultural and personal or ideological, emotional agreement of the sign. This is usually associated with translator class, age, gender, ethnicity. The connotation with this is context dependent. Signs that are more polysemic are more open to interpretation in their connotations than in their denotations. Denotation is often thought of as a digital code and connotation as an analog code.

Denotation and connotation are often described with levels of meaning that have a sequence of signification. Barthes in Chandler (2007:139) explains that connotation and denotation are often described in terms of the level of representation or level of meaning, the idea that there is an unequal order of signification.

Chandler (2007:140) states the first order of signification is denotation, at this level there is a sign consisting of a signifier and a signified and the second is a connotation that uses a denotative sign or what is called a signifier and a signified

as a signifier and signified. In this framework, connotation is a sign that comes from the signification of a denotative sign so that denotation refers to a connotative relationship. A signifier at one level can be a signifier at another level and This is a mechanism by which a sign may appear to signify one thing but is loaded with many meanings. this framing is a Saussurean sign model and a Peircean sign in which the interpreter can be representative of other signs and he also tends to suggest that denotation is the underlying and main meaning of an idea that is opposed by many other commentators.

### **2.3 Previous Discussion**

In Order to facilitate the writer's understanding in researching this topic, the writer takes several previous studies which related to this research as follows:

A research by Manullang E. B & Windy Lizasadela (2021) the semiotic meaning in Lapo Batak ornaments in Kuala Tanjung, Batubara Regency. The data of this study were taken from the interpretation from Batak Toba people who live in Kuala Tanjung, Batubara Regency is located in North Sumatera Indonesia in interpreting their cultural symbols. In clarifying the data, the writing was conducted by using qualitative method. The result showed the semiotic meaning and how the cultural values were realized in Lapo Batak ornaments. The data were analyzed by using Roland Barthes.

The analysis of a semiotic Discovering Hidden Messages in Covid-19 Advertisement Stay Home Save Lives by Trisnayanti, Desak and Komang (2021). This research aims to discover the hidden messages in COVID-19 advertisements by analyzing the verbal and non-verbal signs used in the advertisement entitled Stay Home Save Live. The data were collected by using observation method and note-taking technique. The data were analyzed by descriptive qualitative method using semiotic theory proposed by Saussure (1983) and the theory of meanings proposed by Barthes (1977). The analysis was presented by informal method. The finding shows that both verbal and visual signs in the advertisement Stay Home Save Lives have hidden message.

The analysis of social stigma of covid-19: asemiotic analysis of who campaign posters by Nugraha and azka (2021). This study employs a qualitative method to acquire a deep investigation of meaning and to involve the social context.

Thus, by using Roland Barthes's semiotic approach, analysing signifiers and signifieds, this study was aimed to unmask both denotative and connotative meanings of the stigma embed within the five health campaign posters of COVID-19 on the WHO official website. The analysis was focused not only on the verbal sign of posters (linguistic text) but also on their visual sign (imagery messages). The analysis of the two sign systems of posters shows that the five posters connote acts of discriminatory behaviours, stigmatisation, stereotype, and blaming.

The analysis of a semiotic analysis found on the cigarette products by Prasojawati, Natsir and Setya (2019). In this research, the writer did a semiotic analysis towards the visual images of cigarette product. To support this thesis the writer used some expert theories like Bouzida (2004), Mayr (2013) etc. the writer used the Qualitative method with content analysis approach because this study need deeper analysis of the content where in this study was the Semiotic signs. The results of these studies gathered by the writer show that the messages or the semiotic signs found on cigarette product was conveyed successfully by the active smoker or the viewer, where the active smoker means a person who have been actively smoke since specific long time, here in this study, the writer put standard for the active smoker have to at least actively smoke minimally two years until at the present this research conducted. semiotic signs on the visual images of cigarette products can be interpreted well by the addressee and understand well too.

The analysis of The aims of this research is to describe and analyze connotative meaning of of signs in Lombok Musical Instrument (Gendang beleq) by Saifuddin Fahimah (2018). The researcher divides the data into two parts which are primery and secondary data. The primery data consists of magazines, books guide, and the data from internet and the result of interview. the method used in this study is qualitative. The main theory that the researcher used is Roland Barthes Theory. The result of this study shows that the connotative meaning of signs in Lombok Musical Instrument (Gendang Beleq) was Courageous, spirit, strength.

Based on this research, this research is a semiotic research of the nature of the existence of signs, in which perceptions and views of reality are constructed by words and other signs used in social contexts. Signs shape human perception, more than just reflecting the existing reality. The semiotic tradition includes the main



theory of how signs represent objects, ideas, situations, circumstances, feelings that are outside the self. As for the similarities in this research, both discuss semiotics and signs on an object, but what distinguishes them is the object under study. For example, this research analyzes linguistic signs in *Tabuik* Pariaman, West Sumatra. while other studies examine regional tourism objects, covid-19 and good products. But they have something in common, regarding signs and linguistic meaning.

### **3. DISCUSSIONS AND FINDINGS**

The analysis is presented using tables to view the data in detail. The data analyzed is the meaning of the *Tabuik* symbol in Pariaman. The meaning of the *Tabuik* symbol was analyzed using Saussure's theory, namely linguistic meaning, signifier and signified, denotative and connotative meaning.

According to Saussure in Chandler (2007) Linguistics is only one branch of this general semiology. The laws that semiology will discover will become the laws that apply in linguistics As far as we know, the problem of linguistics is first and foremost semiological. If one wants to discover the true nature of language systems, we must first consider their similarities to all systems other languages. systems of the same type. In this way, light will be shed not only on linguistic issues. Taking into account the rites, customs.as a sign, we believe, it will be possible to see it in a new perspective. The need will be felt to regard it as a semiological phenomenon and explain it within the framework of the laws of semiology.

*Tabuik* is a local ceremony in commemoration of *Asyura* or the death of Imam Husein, the grandson of the prophet Muhammad, which was carried out by the Minang-Kabau community, especially Pariaman. according to Gibran (2015) *Tabuik*, is a legacy culture in the form of ceremonial rituals that developed in Pariaman since about two centuries ago. *Tabuik* is a ceremony or celebration to commemorate the death of Husain, but later developed into a typical cultural performance of Pariaman after the inclusion of elements of *Minangkabau* culture.

The *Tabuik* celebration in Pariaman originates from Bengkulu, which was brought by the *Cipei* or *Keling* (Tamil Islam) people. The *Cipei* people are the remnants of the British troops (Gurkhas) in Bengkulu which then entered the Pariaman area after the agreement between England and the Netherlands known as the London Treaty of 1824. The Dutch took over the Bengkulu area from the British

hands and exchanged it with Singapore. Some of the *Cipei* people entered and settled in Pariaman which later developed the *Tabuik* culture. In Pariaman, the *Cipei* people work as a soldering iron. The *Tabuik* ceremony is considered a sacred event (the killing of a highly admired Imam) for the *Syia* in particular and other Muslims in general. The incident was very sad, especially for the *Syia* followers who were very fanatical about Imam Husein, so that wherever they were they still commemorated the event with *Batabuikor* hold a *Tabuik* ceremony. *Syia* followers are generally found in Iraq and Iran, and the *tabuik* culture originally came from Iraq, then continued to Iran, India, Aceh, Bengkulu and Pariaman.

*Tabuik* comes from Arabic which means coffin or coffin. *Tabuik* is a cultural tradition carried out by the Pariaman people to commemorate the death of the grandchildren of the Prophet Muhammad SAW, Husein in Padang Karbala. The word *Tabuik* or *Tabot* or *Tabut* refers to the efforts made by the *Syia* in the past to collect the bodies of the two grandchildren of the Prophet and bury them after being killed in Padang Karbala. The *Tabuik* Festival procession in Pariaman is carried out every year following the Hijri calendar every Muharram month from the 1st to its peak on the 10th. On the 10th of Muharram *Tabuik* was paraded around the city and thrown into the sea.

*Tabuik* itself is shaped like a horse, has wings but has a human head. It is said that this form is the embodiment of *Buraq* which is believed to bring Husein's body to the sky. *Tabuik* has a height of 12 meters and at the time of its manufacture it was made in two parts. The upper part symbolizes the verandah in the form of a tower that is decorated in such a way, while the lower part is in the form of a tower *Buraq*.

In the making of *Tabuik* which began on 1 Muharram (30 July) 2022) begins with *maambiak Tanah* (taking soil), *Manabang Batang Pisang* (cutting down banana stems), *Maatam* (expression of sadness), *Maarak Jari-jari* (parading fingers), *Maarak Sorrbani* (parading a turban), *Tabuik Naiak Pangkek*. (Tabuik was promoted), *Hoyak and Tabuik Tabuang* (Tabuik wasted). The details of the implementation are as follows:



Figure: *Maambiak Tanah* 30 juli 2022  
(Loc. *Simpang Galombang and Pauh Timur*)

*Maambiak Tanah* is a ritual procession of taking a lump of soil into the river on the 1st of Muharram. This procession is carried out simultaneously by *Tabuik Pasa* and *Tabuik Subarang*. The collection was carried out on a different river. *Tabuik Pasa* took land in a small river in *Galombang*, while *Tabuik Subarang* took land in the *Batang Piaman* river in the *Pauh* area. The soil taken is then placed in a pot and covered with a white cloth, then placed in the *daraga*. Land grabbing depicts the taking of Hussein's body on the Euphrates river in *Karbala*. Land taking was carried out by *Tuo Tabuik* using a white cloth, the time of collection was after the Maghrib prayer.



Figure: *Manabang Batang Pisang*, 03 agustus 2022  
(Loc. *Simpang Galombang and Kampuang Kaliang*)

*Manabang batang pisang* is a procession of chopping several *batang pisang* which are then placed in the *daraga*. The implementation of this procession is carried out simultaneously by the *Tabuik Pasa* and *Tabuik Subarang* groups which usually ends with a fight (*Bacakak*) when arguing at the *simpang Tabuik* between each *Tabuik* group followed by *Gandang Tasa* and the *manabang batang pisang* location is carried out in different places. According to Muchtar (2016), *manabang*

*batang pisang* stems is like a symbolic presentation of Yazid's army seizing Husain's family property. According to the informant, this is a symbolic representation of the *Karbala* war. The dispute will end there, not continue to the next day because only is a symbol. This procession is carried out on the 5th of Muharram.



Figure: *Maatam*, 5 Agustus 2022  
(Loc. *Tabuik pasa dan subarang house*)

*Maatam* is a procession that describes the sadness and suffering that Husein experienced during the massacre of him in the battle of *Karbala*. The procession is carried out on the 7th of Muharram after the midday prayer at the *Tabuik* House. according to the informant, this *maatam* has the meaning of mourning the departure of people who have died. *Maatam* is performed by accompanying *deraga* depicting Husein's tomb to the accompaniment of *gandang tasa* and slow tempo *maatam* songs.



Figure: *Maarak jari-jari* 05 Agustus 2022  
(Loc. *Tabuik pasa dan subarang house*)

*Maarak Jari jari* is performed on the same day as *maatam*, namely the 7th of Muharram as a continuation of the *maatam* event. In 2022, the *maarak* of the fingers will be held after the Maghrib prayer. *Maatam* can be interpreted as a procession activity carried out by the *Tabuik* group. The activity is carried out by

the two groups of *Tabuik Pasa* and *Tabuik Subarang* by taking locations in their own area and in the areas of other *Tabuik* groups. The procession is carried out by carrying a *panja*, which is a dome made of glass paper and bamboo and given a candle, the paper contains a picture of a hand with broken fingers. According to informants, the number of fingers symbolizes Husain's fingers being cut by the enemy. This activity was accompanied by *Gandang Tasa*.



Figure: *Maradai di Malam Maarak Saroban*, 6 Agustus 2022  
(Loc. *Tabuik pasa and Subarang neighborhoods*)

*Maradai* is an activity to ask for sufficient donations at home or local community leaders to be distributed to *Tabuik* children who are doing activities. while the *Maarak Saroban* Ritual or parading a turban (*turban*) takes place on the 9th of Muharram. The ritual is carried out at night precisely after the Maghrib prayer. The procession activities are also accompanied by *gandang tansa* music, not infrequently during the procession there is a dispute between the groups of *Tabuik Pasa* and *Tabuik Subarang*. This ritual has the meaning of encouraging the spirit of defending the truth, the message conveyed is to userational logic in action.



Figure: *Tabuik Naiak Pangkek*, 14 Agustus 2022  
(Loc. *Simpang Tabuik*)

*Tabuik naiak pangkek* is an activity of combining the lower *pangkek* (*Bawah Tabuik*) with *pangkek ateh* (*Ateh Tabuik*). Ideally in accordance with the sacred values of the *Tabuik* processionThe ritual itself takes place on the 10th of Muhharam, but in this research*Tabuik Naiak Pangkek* takes place on the 16th of

Muharram. This is because there has been a desacralization of the value of *Tabuik* so that *Tabuik* takes place on the 16th of Muharram to coincide with Sunday, so it is predicted that more tourists will come than if it is held on weekdays/schools (Monday-Saturday). with the aim of increasing regional income by spending on tourists during the *tabuik* event. After the *Tabuik rises pangkek*, the next step is parading the *Tabuik*.



Figure: *Tabuik Tabuang kalauik*, 14 agustus 2022  
(Loc. Gandoriah Beach)

The last part of this traditional procession is the disposal of *Tabuik* into the sea. Before this ritual takes place, before it is done The *Tabuik* parade is paraded around *Nagari* or around the village by *Tabuik Pasa* and *Tabuik Subarang*. This procession is also known as *Hoyak Tabuik*. *Hoyak Tabuik* is a presentation of the attractions of the *Tabuik* itself, such as laying down, twisting, shaking, escaping. *Hoyak tabuik* is accompanied by *gandang tansa* by mentioning the words *Hoyak husien*, and the figure of the call is repeated while performing the *hoyak tabuik* attraction. This procession will stop at *Gondoriah beach* because that is where the *tabuik* is thrown away. The *Tabuik* is thrown into the sea for a moment before sunset. When *Tabuik Pasa* and *Tabuik Subarang* were thrown into the sea, there was a struggle from the *Tabuik*by local residents.

*Tabuik* has several symbols and the symbols have different meanings. the names of these symbols are: *Buraq*, *Puncak Tabuik*, *Bungo Salapan*, *Gomaik*, *Biliak-Biliak*, *Jantuang-Jantuang*, *Pasu-pasu*, *Tonggak Atam*, *Tonggak Serak*, *Tonggak Miriang*, *Ula gerang*.

### **3.1 Signified and Signifier of the symbolic meaning in Tabuik**

Based on the sign from Barthes which connects the elements in the form of a sign, a signifier and a signified to build the meaning conveyed in the *Tabuik*

symbol. Here are eight symbols that will be analyzed by signified and signifiers with their cultural meanings, as follows:

1. *Buraq*



Data 1 : *Buraq*

Minang Language

*Buraq* ba sarupo kudo basayok bakapalo urang. *Buraq* di *Tabuik* disabuik juo kudo gadang yang dipakai husein wakatu parang.

English Language

*Buraq* is a winged horse with a human head. *Buraq* on *Tabuik* is a large horse that is often used by Husein when fighting.

Diagram 1. Signifier and Signified meaning

Signifier  
*Buraq*

Signified  
human-headed horse

In the sense that the signifier is the signifier and the signified is the signified. Therefore, *Buraq* is a signifier and the signifier is an animal with a human head. *Buraq* has the meaning of flying animal, the meaning of flying animal is a human-headed horse that carries Husein's body flying into the sky.

2. *Puncak Tabuik*



Data 2 : *Puncak Tabuik*

Minang Language

*Puncak Tabuik* atau di sabuik juo jo *Payuang Gomaik* bantuak kubah ba ukuran duo kali lipek jo *bungo salapan* yang kalo diartian bisa puncak tu bisa mamayuangkan sadoalah unsur *Tabuik* tu.

English Language

*Puncak Tabuik* is also called *Payuang Gomaik* which is a dome-shaped which has a size twice as big as *Bungo Salapan* which has the function of being able to cover all the ornaments on *Tabuik*..

Diagram 2. Signifier and Signified meaning

Signifier  
*Puncak Tabuik*

Signified  
dome

The signifier is the signifier and the signified is the signified. Therefore, *Puncak Tabuik* is a signifier and the signified is shaped like a dome. This has the meaning of the Dome, the meaning of the dome is to cover all the ornaments on *Tabuik*.

### 3. *Bungo salapan*



Data 3: *Bungo Salapan*

Minang Language

*Bungo salapan* tu babantuak bungo hiasan lapan lembar atau kalopak bungo. *Bungo salapan* dibuek dengan motif yang beda dan di lakek an di tampek yang beda juo sehingga tabantuaklah motif delapan kelopak bungo. *Bungo salapan* manganduang arati sebagai lambang bapadoman kepada syarak dan adat.

English Language

*Bungo salapan* is an ornamental flower in the form of eight strands or flower petals. *Bungo salapan* is made with a motif and is installed in different places so that a motif of eight flower petals is formed. *Bungo salapan* has a meaning as a symbol guided by *syarak* and *adat*.

Diagram 3. Signifier and Signified meaning

Signifier  
*Bungo salapan*

Signified  
flower decoration in the form of eight strands.

*Bungo salapan* is a signifier while the signified is for flower decoration which has eight strands. It can be explained that the signifier is the shape of the



object while the signified is the meaning of the object. It can be interpreted that *Bungo salapan* is a signifier and flower decoration which has eight strands as a signified.

#### 4. *Gomaik*



Data 4 : *Gomaik*

#### Minang Language

*Gomaik* babantuak takah kendi yang di lilik jo kain bludru dan di hiasi jo gambar kalo yang memiliki arti sifat pandiam dan ndak amuah menggagu dan sabaliaknyo ketiko di gaduah inyo ndak tinggal diam dengan manggunoan bisonyo. *Gomaik* yang bermakna tampek air minum Husein saat parang tapi sampai akhir nyawo husein ndak dapek aiah minum.

#### English Language

*Gomaik* is in the form of a jug covered with velvet cloth and decorated with a scorpion image which means a quiet nature that does not want to disturb but once disturbed will stick its anesthetic. *Gomaik* symbolizes where Husein drank water during the war but until the end of his life Husein did not get a drink.

#### Diagram 4. Signifier and Signified meaning

Signifier

*Gomaik*

Signified

Jug

In linguistic meaning there are signifiers and signifieds. *Gomaik* as a signifier and signified is a jug for water. *Gomaik* is a jug from which water had run out during the siege of Husain and his troops were waiting for water because they were thirsty in Padang Karbala.

## 5. *Biliak Biliak*

### Data 5 : *Biliak Biliak*

#### Minang Language

*Biliak biliak* tu samacam ruang ruang yang dibuek batingkek di badan Tabuik. *Biliak Biliak* terdiri dari 5-7 tingkek. Dan setiok tingkek melambangkan masyarakat pariaman seperti tingkat pertama Ninik mamak dan sebagainya.

#### English Language

*Biliak biliak* is a storied space in the body of *Tabuik*. *Biliak biliak* consists of 5-7 tingkek and each level symbolizes the Pariaman society as in the first level there are *ninik mamak* and so on.

### Diagram 5. Signifier and Signified meaning

#### Signifier

*Biliak Biliak*

#### Signified

storey room

*Biliak Biliak* is a signifier, while signified is for a storied room. It can be explained that the signifier is the shape of the object while the signified is the meaning of the object. It can be interpreted that the *Biliak Biliak* is a signifier and a storied room as signified.

## 6. *Jantuang Jantuang*



Data 6 : *Jantuang Jantuang*

#### Minang Language

*Jantuang jantuang bantuaknyo* takah *jantuang pisang* yang dibuek dari bambu yang dililik jo karates warna. Bafungsi sebagai hiasan *Gomaik* dan *Biliak biliak*.

#### English Language

*Jantuang Jantuang* is shaped like a banana heart made of bamboo covered by colorful paper and serves as a decoration in *Gomaik* and *Biliak biliak*.

Diagram 6. Signifier and Signified meaning

Signifier	Signified
<i>Jantuang Jantuang</i>	banana heart shaped object made of bamboo.

The signifier is *Jantuang Jantuang* and The signified of the *Jantuang-jantuang* is a banana heart-shaped object made of bamboo covered with colorful paper. There are eight pieces of *jantuang-jantuang* four are located on the outer side of the *Gomaik* leg, and four more are located on the outer side of the lower *Biliak Biliak* tract.

7. *Pasu Pasu*



Data 7 : *Pasu Pasu*

Minang Language	English Language
<p><i>Pasu pasu bantuaknyo takah atap mesjid yang ado di piaman ko. Pasu pasu berjumlah 2 buah. Yang patamo di bawah Gomaik dan di diateh buraq dan setiap sudut miring Pasu pasu dipasangkan bungo salapan.</i></p>	<p><i>Pasu pasu</i> shaped like the roof of the mosque in Pariaman amounted to two pieces. The first is under <i>Gomaik</i> and the second is above <i>Buraq</i> and at each corner of the urn is attached <i>Bungo Salapan</i>.</p>

Diagram 7. Signifier and Signified meaning

Signifier	Signified
<i>Pasu Pasu</i>	in the form of the roof of the mosque in Pariaman.

The signifier is *Pasu Pasu* and The signified of the *Pasu pasu* is shaped like the roof of the mosque in Pariaman. There are two *pasu-pasu*, the first one is located under the *Gomaik*, as if the *gomaik* is a container. The second urn is located on top of the *Buraq*, as if the urn is the fulcrum of the gallbladder, because the lower

urn is located at the apex of the urn. At each slanted corner of the pots you are paired with *Bungo Salapan*.

### 8. *Tonggak Atam, Tonggak Miriang dan Ula gerang*



Data 8 : *Tonggak Atam, Tonggak Miriang dan Ula gerang*

#### Minang Language

*Tonggak Atam* adalah tiang penyangga utamo badan kontruksi pangkek ateh. *Tonggak Miriang* yaitu empat buah tiang yang ado di lua biliak biliak dan melambangkan Syarak mandaki adaik manurun. *Ula gerang* yaitu tiang ketek yang bantuaknyo belang belang sehingga mirip dengan ula gerang berfungsi sebagai panyangga Biliak biliak.

#### English Language

*Tonggak atam* is the main support pole of the Tabuik construction of the *pangkek ateh* section. which depicts customs and religion united with each other. *Tonggak Miriang* are four pillars or bollards located on the outside of the biliacs symbolizing the climbing and descending customs. *Ula gerang* is a small pole wrapped in paper so that its shape is similar to that of a serpent (sea snake). The function of this pole is to act as a buffer for the *biliakbiliak*.

#### Diagram 8. Signifier and Signified meaning

Signifier	Signified
- <i>Tonggak Atam</i>	- top main pillar
- <i>Tonggak Miriang</i>	- four pillars on the outside of the <i>Biliak Biliak</i> .
- <i>Ula Gerang</i>	- a small pole wrapped in paper

The signifier is *Tonggak Atam, Tonggak Miriang dan Ula gerang*. The signified of the *Tonggak atam* is the main support pillar of the *Ttabuik* construction of the *pangkek ateh* section. *Tonggak Miriang* are four pillars or bollards located on the outside of the gallbladder. The position of this milestone is made tilted up or widen up. The slanted bollards have not changed. The number of slanted bollards is four. *Ula gerang* is a small pole wrapped in black and white paper, so that its shape is similar to *ula gerang* (sea snake). There are eight *Tonggak ula gerang*.

## 9. *Tonggak Serak*



Data 9 : *Tonggak Serak*

### Minang Language

*Tonggak serak* tiang penyangga utama dari *Tabuik* umpamo kaki di *Tabuik* akan menyatu pas naiak *Pangkek*.

### English Language

*Tonggak serak* is the main support pillar of the *Tabuik* construction at the *Pangkek Bawah*. *Tonggak Serak* like the feet of *Tabuik*. *Tonggak serak* will merge with the atam milestone when *Tabuik naiak pangkek*.

### Diagram 9 . Signifier and Signified meaning

Signifier	Signified
<i>Tonggak Serak</i>	bottom main pillar.

The signifier is *Tonggak serak*. The signified of the *Tonggak serak* is the main support pillar of the *Tabuik* construction at the *Pangkek Bawah*. *Tonggak Serak* like the feet of *Tabuik*. *Tonggak serak* will merge with the atam milestone when *Tabuik naiak pangkek*.

### 3.2 Denotation and Connotation meaning of the symbolic in *Tabuik*

#### 1. *Buraq*

Word	Denotative meaning	Connotative meaning
<i>Buraq</i>	Flash	human head horse

From the linguistic meaning, the signifier is the *buraq* and the signified is the human-headed horse. The signifier and the signified produce a denotative meaning. The denotative meaning then becomes the connotative meaning. The denotative meaning of *buraq* is that *buraq* comes from Arabic which means a vehicle whose speed exceeds the speed of lightning, while the connotative meaning of *buraq* is a human-headed horse animal that carries Husayn's body to the sky. These denotative

and connotative meanings produce connotative meanings as new interpretations and as more contextual meanings. So what is meant by *buraq* is a vehicle in the form of an animal with a human head that carries Husayn's body to the sky as fast as lightning.

## 2. *Puncak Tabuik*

Word	Denotative meaning	Connotative meaning
<i>Puncak Tabuik</i>	the top on <i>Tabuik</i>	Hussein's greatness to his people.

In linguistics, the signifier is the *Puncak Tabuik* and the signified is the dome. Therefore, in addition to the signifier and the signified, it is also accompanied by denotative and connotative meanings. *Puncak Tabuik* is signifier and the denotative meaning is peak comes from Indonesian which means the top so the denotative meaning of *Puncak Tabuik* is the upper part of *Tabuik* while the connotative meaning is the greatness of Husein who is expected to be a protector for his people.

## 3. *Bungo salapan*

Word	Denotative meaning	Connotative meaning
<i>Bungo Salapan</i>	flower eight	as a symbol guided by syarak and customs

In denotative and connotative terms. Denotative is a real sentence while connotative is a figurative sentence. It can be explained that *Bungo salapan* comes from the Minang language which means *Bungo* is a flower while *salapan* is eight so it means a flower decoration in the form of eight strands or eight petals denotatively, while guided by syarak and custom is called connotative. So it means that *Bungo Salapan* is a flower decoration in the form of eight strands or eight petals which means that the first four petals symbolize syarak and the second four petals symbolize custom.

## 4. *Gomaik*

Word	Denotative meaning	Connotative meaning
<i>Gomaik</i>	Jug	water container

In the denotative and connotative meanings it is explained that denotative is the actual meaning while connotative is the figurative meaning or additional sentences. It can be interpreted that *Gomaik* has a meaning which means a jug of denotative meaning, while the place of water is a connotative meaning. This means

that *gomaik* is a jug which is a place for water that has been used up during the besieged *husein* and he and his troops are waiting for water because of thirst in Padang Karbala.

5. *Biliak biliak*

Word	Denotative meaning	Connotative meaning
<i>Biliak Biliak</i>	Room	storey room

In the denotative and connotative meanings it is explained that denotative is the actual meaning while connotative meaning or additional sentences. *Biliak-biliak* comes from the Minang *biliak* word which means room is the actual meaning which is called denotative while room is a connotative figurative sentence. This means that *Biliak Biliak* is a terraced room which is meant as elements that exist in Pariaman society.

6. *Jantuang jantuang*

Word	Denotative meaning	Connotative meaning
<i>Jantuang Jantuang</i>	banana heart	decorator

In the following denotative meaning. It is explained that the denotative is the actual sentence while the connotative is the figurative sentence. *Jantuang Jantuang* is a Minang language which means heart which means denotative meaning while counterbalance and decoration are connotative meanings. so the meaning of *Jantuang Jantuang* is a banana heart-shaped object that functions as a counterweight and decoration in *Gomaik* and lower *biliak*.

7. *Pasu Pasu*

Word	Denotative meaning	Connotative meaning
<i>Pasu Pasu</i>	Bowl	the place where the <i>Biliak Biliak</i> is located

*Pasu Pasu* has a denotative meaning and a connotative meaning. the denotative meaning of *pasu pasu* is bowl while the connotative meaning is as a container. so the meaning of *pasu pasu* is a shape like the roof of a mosque in Pariaman which functions as a place for *Gomaik* and *Biliak Biliak*.

8. *Tonggak Atam, Tonggak Miriang dan Ula gerang*

Word	Denotative meaning	Connotative meaning
<i>Tonggak Atam, Tonggak Miriang dan Ula gerang</i>	Pole	combination of tradition and religion

In linguistics, there are denotative and connotative meanings. The denotative meaning is the actual meaning while the unreal meaning is the connotative meaning. So the denotative meaning of *Tonggak Atam, Tonggak Miriang and Ula Gerang* is a pillar or milestone while the connotative meaning is a combination of custom and religion. So *the meaning of Tonggak Atam, Tonggak Miriang and Ula Gerang* is that in each pillar there is a pictureure of a combination of customs and religion so that the traditional values contained in *Tabuik* are not far from religious values.

#### 9. *Tonggak Serak*

Word	Denotative meaning	Connotative meaning
<i>Tonggak Serak</i>	Pole	combination of tradition and religion

Denotation and connotation are part of linguistics. denotation is the original meaning while connotation is the additional meaning. Pole or bollard is the donated meaning of *Tonggak Serak*, while the combination of custom and religion is the connotative meaning. So the meaning of the Hoarse Pillar is a pillar or bollard that symbolizes the unity of customs and religion.

#### 4. CONCLUSIONS

Based on the formulation of the problem, hypothesis and research results, it can be concluded that there is a positive and significant influence on the research entitled *Linguistic Signs of the Symbolic Meaning in Tabuik Pariaman, West Sumatra*. Based on the data that has been collected and the tests that have been carried out using research methods, it can be concluded as follows:

1. Based on this research, the researcher found several linguistic language meanings and the meaning of *Tabuik* symbols located in Pariaman, West Sumatra. In addition to knowing the meaning and meaning of the *Tabuik* symbol, the researcher also found out how the shape of the *Tabuik* symbol and the types of symbols in *Tabuik* and the meaning of *Tabuik* itself are like religious rituals for the people of Pariaman, West Sumatra.
2. Based on research. The signifier is a material form, that is, something that can be heard, seen, smelled, touched or tasted, while what is signified is the mental concept associated with it. This is the main difference between signifier and signified. All signs have signifier and signified. The signifier is the material form



of the sign. These are elements that we can see,hear, feel, touch or smell. In other words, this is the physical form of the sign. For example , think of red flags used to indicate danger. The red flag itself can be described as a signifier.

3. Symbols analyzed with signifiers and signified, denotations and connotations. The cultural meaning of the nine *Tabuik* symbols in Pariaman. All symbols contain cultural, social and legal values. Each symbol and its shape has an important meaning and there is a history in each symbol.

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# CHAPTER 5

## TRADITIONAL MINANGKABAU WALL CARVINGS HOUSES IN SUNGAI BERINGIN, PAYAKUMBUH: A SEMIOTIC ANALYSIS

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### 1. BACKGROUND OF DISCUSSION

Language is a sign system. Language is a linguistic sign system which is included in semiotics. As a means of communication, language cannot be separated from human life. People often use many communication codes, such as traffic signs, musical notes. Words, phrases, clauses, sentences, and utterances are forms of language. Language forms have different meanings and different forms and different meanings. Linguistic signs can be words, picture, sounds, actions or objects. So that we can see the phenomena of linguistic signs that appear around us such as signs and advertisements have a close and interrelated relationship. In this case, it can be seen in the Pantene Shampoo advertisement which has identical characteristics as a signified. The phrase the full range of Pro-V formulas to smooth, add volume, protect or maintain your healthy style all day long is a signifier.

Linguistic signs are important because language is essentially a sign system and when someone speaks, people select and organize linguistic signs to express thoughts and feelings in the form of strings of linguistic sounds. To understand the nature of linguistic signs, the elements of linguistic signs include signs or symbols, ideas or concepts, and references. According to Saussure linguistic sign is a relationship between things and a name but preferably in concept and sound mode. The signified is a concept while the sound mode is a signifier (Chandler 2007:14).

Linguistic signs are always relevant to the study of meaning. It is based on interpretation with its parameters so that linguistic signs create new meanings.

Barthes argues that denotative meaning and connotative meaning cannot be separated. The extensional meaning comes from the real meaning. In Indonesian, the meaning of a word can be defined at the level of its form. After analyzing the denotative meaning, the next step is to understand the context and determine the connotative meaning. If it is associated with context and interpretation, new denotative or connotative meanings can be generated. Therefore, the study of meaning is still ongoing today, because humans cannot be separated from language and explanation Barthes (in Rahmawati, 2017).

In semiotics, denotation and connotation are terms to describe the relationship between the signifier and the signified. An analytic distinction is made between two types of signifiers, denotative signifiers and connotative signifiers. Denotation is described as the meaning of a sign that is definitional, literal, clear, or reasonable. Barthes makes the concept of static signifier and signified dynamic by developing them through connotation studies, namely how meaning can develop according to the cognitive activities of sign users. Seeing the sign as something structured, the process of meaning is in the form of a link between the signifier and the signified. This research focuses on the discussion of signs, namely signifier and signified on the name of the carvings of the *Rumah Gadang Sungai Beringin* in *Payakumbuh*.

In the name of the carvings *Rumah Gadang Sungai Beringin*, there is meaning in people lives where there are signs and markers which then form denotative meanings, namely explicit meanings which are only conveying information and connotative meanings that involve feelings, emotions and cultural values. The name on the carvings is intended as a signifier, as in the Minang language *itiak pulang patang*, in Indonesian *itik pulang petang*. Ducks return in the evening in the category of motifs taken from nature, namely animals. The sign of the carvings is that the ducks always go hand in hand when they go to find food and when they come home in the evening.

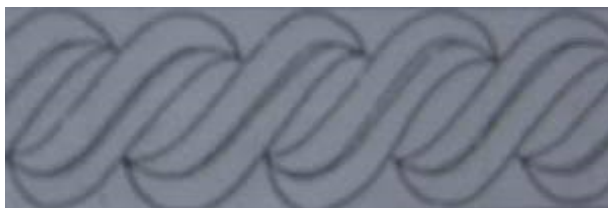


Figure: The shape of the carving *itiak pulang patang*.

The research discusses linguistic sign on the name of the carvings of *Rumah Gadang*. This research can provide benefits as a linguistic study and also as an additional reference in the field of semiotic analysis. The object of this research focuses more on the meaning of the names of the carvings found in *Rumah Gadang*. The problems that arise today must be addressed and preserved so that the culture is maintained. The foundation of life *alam takambang jadi guru* educates people to appreciate nature properly. There are lessons to be learned from this universe. The message was conveyed well through the carvings in *Rumah Gadang*. There are still Minangkabau people today, especially the younger generation today, who see it only as carvings walls of *Rumah Gadang*. This happens because the culture has begun to be abandoned and does not understand the name and its meaning. This is the background for the author to examine the meaning of traditional Minangkabau carvings found on the walls of the *Rumah Gadang Sungai Beringin*. *Rumah Gadang* and traditional Minangkabau carvings are cultural products that symbolize the identity of a nation, so we as the next generation must maintain and preserve this culture.

### **1.1 Problems**

In this research, the researcher chose to analyze the linguistic sign on the name of the carvings of *Rumah Gadang* in *Sungai Beringin Payakumbuh*. Based on the background described previously, the researchers took the following problem formulation:

1. What is the linguistic sign on the meaning of the carvings of the *Rumah Gadang*.
2. What is the signified and signifier of the symbolic meaning carvings *Rumah Gadang*.
3. What is the denotation and connotation meaning of the carvings *Rumah Gadang*.

### **1.1 Limitation of the Discussions**

This research focuses on the linguistic sign on the names of the carvings of *Rumah Gadang*. As for the data of the carvings text, the names of the carvings on the walls of the *Rumah Gadang* were analyzed and the meaning of the carvings. This research was conducted at the *Rumah Gadang Sungai Beringin* in *Payakumbuh*, West Sumatra. This research was carried out in stages, taking data objects in the form of images on February 5, 2022. The data was also obtained

through the source of the Minangkabau traditional house carving book and its meaning compiled by Mardjani Martamin and Amir. B. In addition, Data were also obtained through interviews with one of the business owners of the *Sanggar Ukir Sandancıang Bak Basi* with Edi Kasman and an art activist named Andes Satolari.

This Minangkabau traditional carving has a name and meaning in the life of the Minangkabau people. Each form of carving in Minangkabau is given a name that aims as a marker or differentiator from an carving. The names and forms of carvings in Minangkabau come from plants, animals, geometric patterns, traditional words and combined forms. In general, In general, carvings are based on philosophy *alam takambang jadi guru*. Each name carvings has a meaning that becomes the grip of life in the social order for the Minangkabau community because it contains meaning in the form of values in it, such as religious norms, customary norms, social norms and legal norms.

## **1.2 Formulation of the Discussions**

In this research analyze the linguistic sign on the name of the carvings of *Rumah Gadang* in *Sungai Beringin Payakumbuh*. After finding several things that can be used as problems, the writer formulates the problem as follows:

1. What is the linguistic sign on the meaning of the carvings of the *Rumah Gadang*?
2. What is the signified and signifier on the meaning of the carvings of *Rumah Gadang*?
3. What is the denotation and connotation meaning of the carvings of *Rumah Gadang*?

## **1.3 Purpose of Discussions**

Based on the formulation of the problem, this research takes the purpose of the problem. This research analyzes linguistic sign on the name of the carving *Rumah Gadang* in *Sungai Beringin Payakumbuh*. To get these results, the researcher concludes the purpose of the problem as follows:

1. To describe that used linguistic sign on the meaning of the carvings of the *Rumah Gadang*.
2. To explain the signified and signifier on the meaning of the carvings of *Rumah Gadang*.

3. To explain the denotation and connotation meaning of the carvings of *Rumah Gadang*.

#### **1.4 Significance of Discussions**

This research will contribute to the development of semiotics, especially signs. Mark Gottdiener in Berger (2010: 3) explains that the basic part of semiotics is a sign, a concept that describes something that stands for something else. More technically as a spoken or written word, drawn figure, or material object that is associated in the mind with a particular concept and culture. This research provides theoretical benefits, so the researchers conclude the benefits of this research as follows:

1. Can provide an understanding of how to interpret the names of the carvings on the *Rumah Gadang*.
2. Can be used as an additional reference in the field of semiotic analysis.
3. Researchers can apply the knowledge gained and benefit the community by analyzing signified and signifier.
4. Readers gain more knowledge about how the language signs on the carvings of *Rumah Gadang*.
5. So that future generations do not forget history and know more about the name of the carvings of *Rumah Gadang*.

## **2. RELATED LITERATURE**

A scientific research is always based on theories and concepts that are relevant and are associated with analyzed issues, so that the direction and purpose of the research can be scientifically accountable. Theory is the opinion expressed by expert in each field of the symptoms that is:

### **2.1 Signified and Signifier**

Semiotics is the research of signs. In communication, signs are referred to as interactions of meaning conveyed to others through signs. A sign must have a signifier and a signified. You cannot have a signifier that has no meaning at all or a signified that has no form at all. a sign is an identifiable combination of a particular signifier and signified. If it is on the elevator button 'push the door', the same signifier the word 'open' can mean a different sign and therefore a different sign. Similarly, many signifiers can represent the concept of 'open' for example on



cardboard packaging, a row of small boxes with open lids means 'open this end', with each pair being a sign (Chandler, 2007:15-16).

According to Saussure, linguistic signs are words called signifier and signified. The signifier is a form of the sign itself, while the signified is the concept of what is shown. Explain that signifier are sound patterns and signified are physical concepts. The signifier is defined as the material or physical form of a sign (Chandler, 2017).

The second kind of sign is signal. All animal have capacity to use and react the specific signals to survive. These signal also can be used for realized purposes such as nodding, looking, and kicking. Signals also can be available for conventional social function. The example are the traffic lights and semaphore.

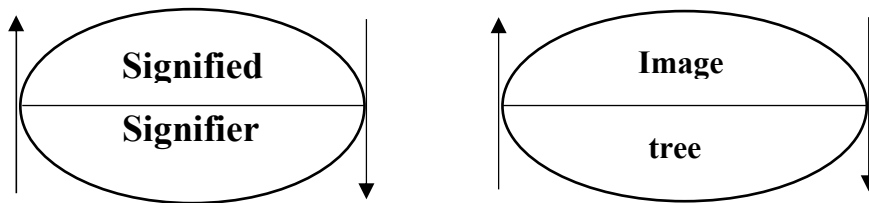


Figure 1.1 signified and signifier image in Saussure Model (Chandler, 2007:14-15)

In Saussure model, the sign is based on the overall result of the association of the signifier and the signified. The Saussure diagram in Figure 1.1 represents the relationship between the signifier and the signified. The dotted line represents the two symbolic elements. Examples of language are the word 'open', which is a symbol composed of signifiers open word concepts and signified store opening buying and selling (Chandler, 2007:15).

Basically, the sign that appears from the signified and the signifier is a single entity, like a coin or money that appears from the front and the back. Front as a signified and back as a signifier. There are three types of signs: symbolic, iconic, and indexical. In symbols, the signifier is different from the signified. For example, the relationship between a traffic light and a stop instruction is arbitrary there is no logical relationship between the signifier and the sign that someone is disconnected. In icons, signifiers are similar to signifiers in that they signify signified as whatever it represents by sight, hearing, feeling, feeling, or kissing. For example, a photo of

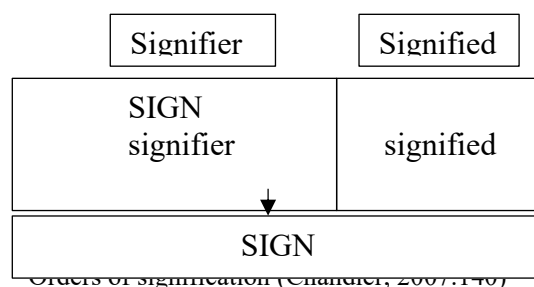
a face is their icon. In the index, the signifier is directly related to the signified in several ways. For example, dark clouds are an index of impending rain.

## 2.2 Denotation and Connotation Meaning

In Barthes theory he developed semiotics into two levels of signs, namely the level of denotation and the level of connotation. Denotation and connotation are terms describing the relationship between the signifier and signified, and an analytic distinction is made between two types of signified, a denotative signified and a connotative signified. Meaning includes both denotation and connotation (Chandler, 2007:137).

Therefore, the connotation depends on the context. More 'polysemy' signs are easier to open with connotation than denotation. Denotation is sometimes seen as a digital code and connotation as an analog code (Wilden 1987:224). In analyzing realist literary texts Barthes concludes that connotation creates the illusion of denotation, the medium is the illusion of transparency, and the signifier and signified are one and the same (Barthes 1974:9). As John Fiske said denotation is what is photographed, and connotation is the way it is photographed (Fiske 1982:91). In photography, however denotation takes precedence at the expense of connotation. Photographic markers look almost identical to their markers, and photos look like nature's marks created without code interference (Chandler, 2007:138).

Connotation and denotation are often described in terms of the level of representation or level of meaning. Barthes takes a different point of view from the meaning adopted from Louis Hjelmslev (Chandler, 2007:139).



The first order of signification is that of denotation at this level there is a sign consisting of a signifier and a signified. Connotation is a second order of signification which uses the denotative sign signifier and signified as its signifier and attaches to it an additional signified. In this framework, connotation is a sign

which derives from the signifier of a denotative sign so denotation leads to a chain of connotation. A signified on the level can become a signifier on another level (Chandler, 2007:140).

Barthes discusses connotation first because, in his opinion, the process of connotation is so natural and so direct when it is experienced that it is almost impossible to separate denotation and additional meaning. Denotation identification only occurs when the connotation is theoretically removed from the equation (Cobley and Jansz, 1997: 50-51).

Barthes opened another important area of research sign is the role of the reader. Although connotation is the hallmark of a sign, it requires reader activity to occur. Barthes got a hint from Hjelmslev and thus produced a map of his sign function:

1 Signifier	2 Signified
3 Denotative Sign	
4 Connotative Signifier	5 Connotative Signified
6 Connotative Sign	

Denotative sign (3) consists of a signifier (1) and a signified (2) but the denotative sign is also a connotative signifier (4) And connotative signifier must give birth to connotative signified (5) produces a connotative sign (6) (Cobley and Jansz, 1997:51-52).

## 2.4 Previous Studies

Previous studies is a reference source for completing this research. These studies can be used as a reference and a source of theory. The research by Nugraha and Azka (2021) This research aims to reveal the denotative meaning and connotation of stigma attached to five COVID-19 health campaign posters on the WHO official website. The analysis does not only focus on the linguistic sign of the posters language text, but also on the visual sign of the image information. Analysis of the two poster sign systems showed that five posters meant discriminatory behavior, stigma, stereotypes and accusations. There are some contradictions in the poster, but overall the message is still positive. They encourage people to work together against COVID-19 and bring out the best in humanity. Increase awareness

and positive attitude and appeal to the government, citizens, media, and community key influencers to play a role in preventing and stopping the stigma that surrounds South Asia, especially Indonesia, which is the target audience for posters during the pandemic.

The research by Pratiwi and Ulil (2020) This research is a semiotic study that analyzes the meaning and interpretation of linguistic and non-linguistic signs and symbols in celebrity fragrance advertisements. This research analyzes the denotative and connotative meanings that appear in the text. Advertising and semiotic analysis use Pierce and Barthes in explaining the meaning of linguistic and non-linguistic signs and symbols. The results of the analysis show that advertising brings language aspects, There are differences in attracting readers and promoting products.

The research by Sidauruk, Jimmi and Septiani (2019) This research aims to identify the elements of semiotics in the Pantene Shampoo print advertisement of Zoey Deschanel's version. Barthes divides the elements of semiotics into denotation, connotation, and myth. The analysis used a qualitative descriptive approach and the results showed that many signs containing semiotic elements were found in advertisements. These three advertisements contain all the semiotic elements mentioned in Barthes order of tagging. There are 32 signs in all signified advertisements and signifier connotative dominate all signs.

The research by Nurfatwa, Muthia and Ula (2018) This research aims to analyze the semiotics of the logo of STKIP Siliwangi and IKIP Siliwangi. The purpose of this study was to determine the meaning of the two college logos. The semiotic theory used in this research is derived from Barthes theory. This theory focuses on the analysis of the meaning of denotation, connotation and myth. The characteristics of the analysis are the shape, color and letters of the logo. In completing the research the author uses a qualitative description as a research method. The results of this research are the meaning of the STKIP and IKIP Siliwangi logos from the values of Pancasila and the Siliwangi values displayed.

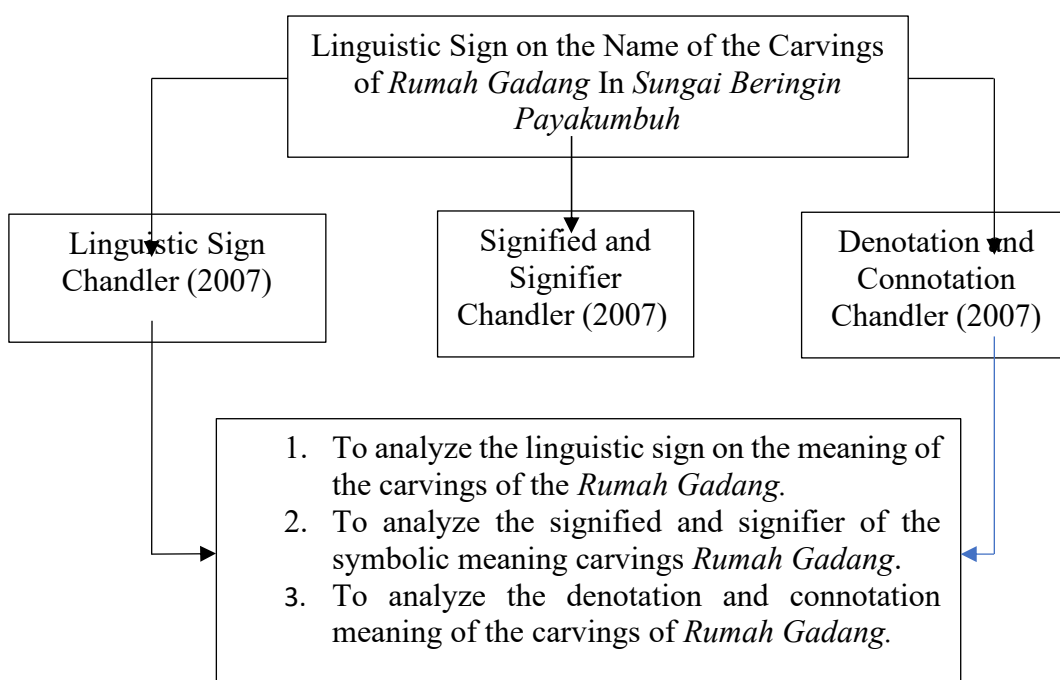
The research by Kinanthi and Nugroho (2017) This research discusses the meaning and role of visual and lingual signs. Reveal the meaning of the Honda Freed advertisement. This research method is Peirce's semiotic method, including

the idea of an object and Saussure's method of sign interpretation includes the concept of signifiers. Then, the concept of context and in the formulation of Peirce and Saussure semiotics, as well as aspects of signs as supporting elements are involved. The research method used is descriptive qualitative based on the data source of Honda Freed car advertisements provided by Djadjasudarma and Moleong Honda Sensing 2017 Edition. The data used are fragments of visual signs in the form of images and lingual signs in the form of sentences in advertisements.

Based on this research, this research is a semiotic study of the nature of the existence of signs, in which perceptions and views of reality are constructed from words and other signs used in social contexts. Signs shape human perception, not only reflect the existing reality. The semiotic tradition includes major theories about how symbols represent external objects, thoughts, situations, environments, and feelings. As for the similarities in this study, all of them discuss the marks on an object, but it is the object under study that distinguishes them. For example, this research analyzes the linguistic signs on the meaning of the carving on the name *Rumah Gadang Beringin Sungai Payakumbuh*. While other studies examine regional attractions, medicines and good products. But in terms of signs and linguistic meaning, they have something in common.

## **2.5 Theoretical Framework**

The theoretical framework is a supporter of the research theory which contains an arrangement to present and explain the theory in the research problem under research. To answer the problem formulations in this research, a concept is needed. By using the theories that have been described above, they are visualized into diagrams to make it easier for readers to understand this research, which are as follows:



### 3. METHOD

#### 3.1 Method of Collecting the Data

Qualitative research is a descriptive research and tends to use analyzing. Process and meaning are highlighted in qualitative research. The theoretical basic is used as a guide so that the research focus is in accordance with the facts on the ground. In addition, this theoretical basic is also useful for providing an overview of the research background and as a material for discussing research result. Based on Djajasudarma (2006: 10-11), the agreement in qualitative research methods is to emphasize quality, namely the natural characteristics of data related to descriptive and natural understanding itself. Qualitative method is a procedure or steps that produce descriptive data in the form of written and spoken data in the language community. Qualitative method involving spoken data in the language should collect information based on native speakers of the language under research.

In Djajasudarma (2006: 9), Descriptive research method aims to make a description or describe systematic data that is actual and accurate the properties of this data are also described by the relationship between phenomena found in language research. This method tends to be used in qualitative research, especially in collecting data, as well as describing the data scientifically.

In the data collection method, the researcher collects data through written and oral data. To collect oral data in the form of the names of the carvings, the research met with the first source, the owner of the *Sanggar Ukir Sadanciang Bak Basi*, whose address is in the village of Nunang Payakumbuh Barat, and the second source who explains the meaning of the names of the carvings. In addition to oral data, researchers also took written data from sources.

### **3.2 Method of Analyzing the Data**

Analyzing the data in qualitative research is carried out before entering the field, during implementation in the field, and after research in the field. Research data comes from interviews, observation, and recordings. Analyzing the data is done by organizing the data obtained into categories, breaking it down into units, analyzing significant data, compiling or presenting data based on research, and drawing conclusions that are easy to understand.

In Djajasudarma (2006: 65), the data analysis method is a systematic way of working in language research by departing from the data collected descriptively based on the theory of a linguistic approach. The analytical method describes how the data is processed and classified based on the approach adopted.

From the data that has been obtained the author uses data analysis techniques according to Miles and Huberman (1992). According to Miles and Huberman (1992) activities in qualitative data analysis are carried out interactively and continue until they are complete, so that the data becomes complete.

After collecting the data, this research analyzes and categorizes them according to the Chandler method (2007), according to linguistic signs, signifier and signified, denotation and connotation. The meaning of the name of the carvings of *Rumah Gadang Sungai Beringin in Payakumbuh* is based on the theory used. For this reason, the benefits obtained in this research are that linguistic signs help to understand linguistic signs that have special meanings for the people around them, signified and signifier provide benefits about the referent concept, making it easier for people to understand the meaning of certain denotations. And the connotation of what is true and what is not true in a certain sense.

### **3.3 Technique of Collecting the Data**

According to Sugiyono (2013: 225), in qualitative research data collection is carried out in natural setting or in natural conditions, primary data sources, and data collection was done by means of observation, interviews, and documentation. The interviews were not conducted in a strictly structured manner, only informal structured questions that lead to in-depth information about the meaning of the carving names. Interviews can be conducted at the time and environmental conditions that are considered most appropriate to obtain detailed data.

The research observation was carried out by observing directly the carving of the *Rumah Gadang* which is located on the *Sungai Beringin, Payakumbuh* City. This research technique uses documentation and sound recording techniques. The documentation technique was carried out before the research conducted interviews with the resource persons. Taking voice recordings using the research cellphone which was carried out during interviews with sources.

### **3.4 Technique of Analyzing the Data**

In this research used data analysis techniques by grouping each data taken from documentation and interview techniques in the form of sound recordings. The results of the documentation, the research used as material in data analysis on the carving of the *Rumah Gadang*. To understand the source of the data from the recorded data, the research wrote and changed the Minangkabau language into Indonesian. This technique aims for research to understand the meaning found in the carvings of the *Rumah Gadang*. Furthermore, the researchers analyzed the data obtained from the sources. So this research was carried out through three stages, namely data recording, written data and presentation of data analysis presented in tabular form.

## **4. DISCUSSIONS AND FINDINGS**

### **4.1 Discussion**

The analysis is presented with detailed data. The data analyzed is the carvings of a *Rumah Gadang* located on the *Sungai Beringin Payakumbuh*. Carvings are analyzed using Chandler theory, which is a linguistic sign, signifier and signified, denotation and connotation meaning.



Carving is the product of skill, talent and daily practice of Craftsman skills. The carvings itself is considered a show. According Riza (2019), the art of carvings the *Rumah Gadang* is one of the arts of building the *Rumah Gadang* in Minangkabau. The shape of the carvings is inspired by nature and is divided into three types.

The carvings of *Rumah Gadang* Minangkabau. The walls of the *Rumah Gadang* are made of wood and the back is made of bamboo. The wood used to form the walls is the choice of wood. The wood is formed into planks. Walls made of these boards are installed vertically. At each connection between the boards a frame is given. There are also frames made of wooden planks on the doors and windows. The frame is installed straight. All these boards and frames are full of carvings. Not only on walls, windows or doors, the poles of the *Rumah Gadang* are often carved with various carving styles. It can be said that carving is the main decoration in the architecture of the *Rumah Gadang* Minangkabau.

This form of carvings is an area of various decorations. Each carving on various parts of *Rumah Gadang* has its own character and meaning. Carving is also a work of Minangkabau art. The carvings come from natural patterns and are related to the natural philosophy adopted by the Minangkabau people. This does not mean that the carvings are used as a form of belief or holiness or worship, but only displayed as works of art with decorative value. *Alam Takambang Jadi Guru* as a philosophy of the Minangkabau community greatly influences the shape and style of the appearance of the carvings. Often the carving comes from the root of the vine. The roots of lianas are called leafy roots, flowering and fruiting. Variations in the arrangement of roots are the core of the carving motif. There is a root system round, neatly arranged, overlapping, intertwined, and continuous.

#### **4.1 Linguistic sign and naming of the carvings of the *Rumah Gadang*.**

According to Saussure (1974) that linguistic signs are bilateral and each linguistic sign has two inseparable aspects, namely signifier of sound sequences at the expression level and conceptual signified at the meaning level. The relationship between the concept of a series of sounds and linguistic signs is said to be arbitrary, only predetermined by convention.

The naming of the carving is adjusted to the shape of the pattern. These names are like: ‘*Saluak laka, Paruah Anggang, Limpapeh, Sikumbang Manih, Itiak Pulang Patang, Lapiah Batang Jerami, Ula Gerang, Tatandu Manyosok Bungo, Lumuik Anyuik, Buah Palo Patah, Bungo Panca Matohari Jo Rantak Malam, Aka Tangan Duo Ganggang, Jalo Taserak, Kuciang Lalok, Pisang Tasikek, Labah Mangirok, Aka Cino, Sikumbang Manih, Aka Barayun, Ramo-ramo Inggok di Ujuang Kayu, Kaluak Paku Kacang Balimbiang, Bungo Duo Tangkai Jo Buah Pinang, Ayam Mancotok Dalam Talam, Tupai Managun, Tirai Rang Ampek Angkek, Siku-Siku jo Bungo Lado*’.

#### 4.2 Signified and signifier on the meaning of the carvings of *Rumah Gadang*.

Based on the sign from Barthes which links the elements in the form of a sign, a signifier and a signified to build a meaning conveyed in the carving. Here are twenty-six carvings that will be analyzed by the signifier and signified with their cultural meanings, as follows:

##### 1. Carving *saluak laka*

The signifier is *saluak laka*. The signified of *saluak laka* is braided sticks or rattan. The cultural meaning of the name of the *saluak laka* carving depicts a close relationship between one another so as to create a unified and strong unity in pursuit of goals. That's why it's called *saluak laka*. The *saluak laka* motif are taken from the technique of strengthening each other's *saluak laka* which makes the shape unique and strong because the parts strengthen each other so that they produce a beautiful shape. The shape of the carving *saluak laka* is combined with twisting roots.

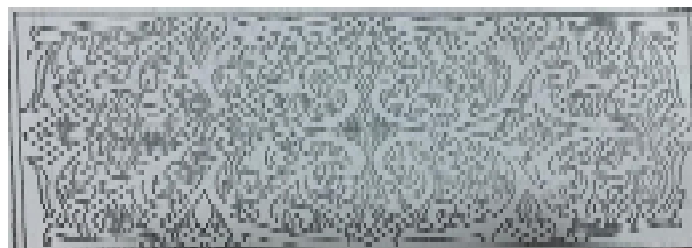


Figure: The shape of the carving *saluak laka*.

##### 2. Carving *paruah anggang*

The signified of *paruah anggang* is symbolizes King Adityawarman. The cultural meaning of the name of the *paruah anggang* is the attitude of a wise leader.

The *paruah anggag* motif is shaped like a crooked hornbill beak, which is carved into the end of the wood.

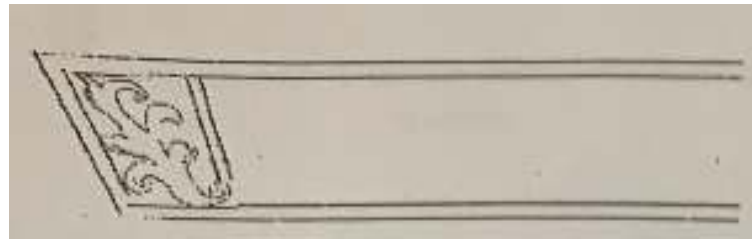


Figure: The shape of the carving *paruah anggag*.

### 3. Carving *limpapeh*

The signifier is *limpapeh*. The signified of *limpapeh* is an animal similar to a butterfly but larger in size. The cultural meaning of the name of the *limpapeh* carving describes Minang women who live in a *Rumah Gadang*, a woman who is carved or raised in her village. Because in the matrilineal system, it is women or mothers who bequeath a tribe to their offspring in the future. The *limpapeh* motif of its shape in the creation of this work is the subject of clothes *kuruang basiba*, namely Minangkabau women's highlight *siba* and *kikik* on the side of the clothes. The shape of the *limpapeh* wings found on the shirt and the full *limpapeh* shape that flies makes the *basiba* space shirt even more attractive.



Figure: The shape of the carving *limpapeh*.

### 4. Carving *sikambang manih*

The signifier is *sikambang manih*. The signified of *sikambang manih* is the flower that is blooming in the shape of a trumpet. The cultural meaning of the name *sikambang manih* carving illustrates the joy of the Minangkabau people in welcoming guests. Then this carving motif is usually found in an easily visible part of the *Rumah Gadang*. The *sikambang manih* motif is described from his name, a sweet flower, which is a blooming flower, the shape is very beautiful. A common form of the *sikambang manih* pattern is a curved stem with flowers at the end, the flowers in this pattern are more numerous and blooming more than other patterns.



Figure: The shape of the carving *sikambang manih I*.



Figure: The shape of the carving *sikambang manih III*.

#### 5. Carving *itiak pulang patang*

The signifier is *itiak pulang patang*. The signified of *itiak pulang patang* is ducks that when it is evening he will return to his cage and walk hand in hand following his mother. The cultural meaning of the return of carving *itiak pulang patang* is togetherness in the life of the Minangkabau community. The *itiak pulang patang* motif is a stylized image of ducks lining up to go home. The main shape is like a long oblique circle, with the top facing forward and the bottom slightly pointed back, like the tail of a running duck.

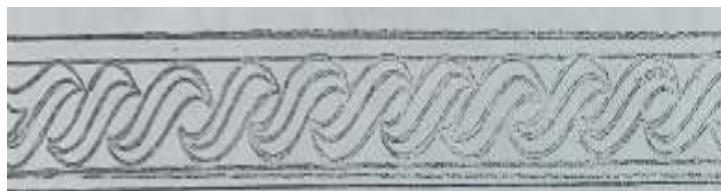


Figure: The shape of the carving *itiak pulang patang*.

#### 6. Carving *lapiah batang jerami*

The signifier is *lapiah batang jerami*. The signified of *lapiah batang jerami* is straw braid. The cultural meaning of the return of carving *lapiah batang jerami* is artists with agile nature and movements did not escape the observation of the Minangkabau community which led to the introduction of the characteristics of one's expertise. The *lapiah batang jerami* motif has a twisted shape that has a flower shape carving in a circle. Each turn of the shape has an carvings. This carving is suitable as a side carving.



Figure: The shape of the carving *lapiah batang jerami*.

#### 7. Carving *ula gerang*

The signifier is *ula gerang*. The signified of *ula gerang* is visually it does not depict like a snake, only the contortions and curves are like snakes, but the contents are still in the form of plants. The cultural meaning of the return of carving *ula gerang* is a symbol of *paga diri*, which means always taking care of oneself or protecting oneself from outside influences. This motif is still used in the oversized clothes of *Bundo Kandung*.



Figure: The shape of the carving *ula gerang*.

#### 8. Carving *tatandu manyosok bungo*

The signifier is *tatandu manyosok bungo*. The signified of *tatandu manyosok bungo* is a flower caterpillar that likes to suck flower nectar. The cultural meaning of the return of carving *tatandu manyosok bungo* is symbol of fertility and ideals. Prosperity and beauty in the life of the Minangkabau people. The *tatandu manyosok bungo* motif shows leaf caterpillars walking hand in hand so that it looks nice and neat. The motif looks like sucking flower nectar.

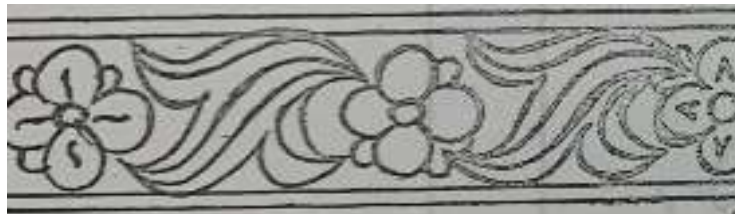


Figure: The shape of the carving *tatandu manyosok bungo*.

#### 9. Carving *lumuik hanyuik*

The signifier is *lumuik hanyuik*. The signified of *lumuik hanyuik* is moss is a plant that lives in moist areas such as water. And roots need support so they can hang or swing. The cultural meaning of the return of carving *lumuik hanyuik* is that

the drift moss explains the phenomenon of wandering in Minangkabau customs. Minangkabau people easily adapt to their place of residence overseas and the swinging roots symbolize the balance of life. This means reason and mind that must be balanced and stable. The *lumuik hanyuik* motif has a flexible curve, with the stems close together and a moss image on one side. The shape of moss with typical Minangkabau curves.



Figure: The shape of the carving *lumuik hanyuik*.

#### 10. Carving *buah palo patah*

The signifier is *buah palo patah*. The signified of *buah palo patah* is if the nutmeg is cut in half, it will be shaped like a heart. This means that if the nutmeg is broken or halved, you will see what resembles a beautiful decoration. The cultural meaning of the return of carving *buah palo patah* is the benefit of splitting two nutmeg, referring to the symbolic value of education, the desire to share in the joy. Beauty and happiness are not limited to belonging to a small group of people, let alone not allowed to be kept in closed circles. The *buah palo patah* motif has a shape like a fruit that is broken in half, very simple carving in the form of a semi-circle that is arranged repeatedly.



Figure: The shape of the carving *buah palo patah*.

#### 11. Carving *bungo panca matohari jo rantak malam*

The signifier is *bungo panca matohari jo rantak malam*. The signified of *bungo panca matohari jo rantak malam* is five sunflowers with messy night. The cultural meaning of the return of carving *bungo panca matohari jo rantak malam* is this flower is often found in places where outsiders can easily see it. The carvings show that the Minangkabau people love beauty in all its forms and want to put it where it is easy to see so that others can feel the beauty of it all. The *bungo panca*

*matohari jo rantak malam* motif has a shape in the middle of this carving there is a flower shape sun. where at night he does not get sunlight so he looks down.

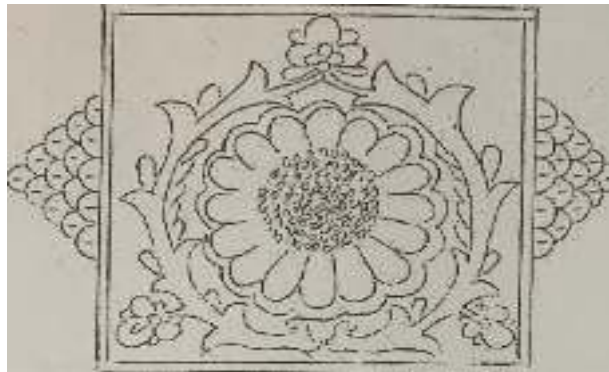


Figure: The shape of the carving *bungo panca matohari jo rantak malam*.

#### 12. Carving *aka tangah duo gagang*

The signifier is *aka tangah duo gagang*. The signified of *aka tangah duo gagang* is roots one and a half peduncles, indicating the nature of the roots. The cultural meaning of the return of carving *aka tangah duo gagang* is the process of spreading and regenerating the Minangkabau community which will continue to develop from time to time but its origins will always be remembered. The *aka tangah duo gagang* motif has the shape of a handle and the basic pattern of a niche is added with several other carvings such as flowers or leaves. Whose roots twist.



Figure: The shape of the carving *aka tangah duo gagang*.

#### 13. Carving *jalo taserak*

The signifier is *jalo taserak*. The signified of *jalo taserak* is scattered nets. The cultural meaning of the return of carving *jalo taserak* is the symbol of the government system of *Datuak Parpatiah Nan Sabatang* (the legendary figure of the composer of Minangkabau customs) who makes decisions by gathering information from the local community and then selecting it so that in the end who is guilty is judged to have violated the law. The *jalo taserak* motif is shaped like a braid that forms a strong bond at the end of the braid there is a flower carving.



Figure: The shape of the carving *jalo taserak*.

#### 14. Carving *kuciang lalok*

The signifier is *kuciang lalok*. The signified of *kuciang lalok* is sleeping cat. The cultural meaning of the return of carving *kuciang lalok* is a symbol of lazy life. Bad traits that must be discarded because they can harm and hurt themselves and others. The *kuciang lalok* motif is the main form of two circles curled up like a sleeping cat, complemented by several other sculptural motifs such as *gelamai* pieces and leaf motifs.



Figure: The shape of the carving *kuciang lalok*.

#### 15. Carving *pisang sasikek*

The signifier is *pisang sasikek*. The signified of *pisang sasikek* is banana bunches or banana combs are very striking because of their curved and neatly arranged shape. The cultural meaning of the return of carving *pisang sasikek* is symbols of welcoming guests and actions or work that are not done seriously will have no results and benefits. The *pisang sasikek* motif is a reference to physical characteristics because the shape of a bunch of bananas is very obvious because it is curved and neatly arranged. Inside the carving there are handles, leaves, and flowers.



Figure: The shape of the carving *pisang sasikek*.



#### 16. Carving *labah mangirok*

The signifier is *labah mangirok*. The signified of *labah mangirok* is bees are animals that like to perch somewhere. The cultural meaning of the return of carving *labah mangirok* is social system and social relations. The bottom line is the barrier between good and bad. When you know good and bad things, you will be safe in social life and avoid behavior that violates the law. The *labah mangirok* motif is in the form of Chinese roots or ferns. Both are in opposite directions. The waves of stripes are, as usual, filled with peduncles, flakes, leaves and flowers. Another specification is that the recesses in each circle almost fill the space to the center of the circle.



Figure: The shape of the carving *labah mangirok*.

#### 17. Carving *aka cino sagagang*

The signifier is *aka cino sagagang*. The signified of *aka cino sagagang* is chinese root was chosen because its root system consists of only one algae. The cultural meaning of the return of carving *aka cino sagagang* is a symbol of dynamic life that is persistent to meet the needs of life because Minangkabau people like to wander, it takes vision to achieve and a mind to use to fight for the goal of survival. The *aka cino sagagang* motif is a series of winding roots combined with several other carvings such as flowers and leaves. The main form of the motif is a twisting chinese root.



Figure: The shape of the carving *aka cino sagagang*.

#### 18. Carving *aka barayun*

The signifier is *aka barayun*. The signified of *aka barayun* is these roots need support so they can hang or swing like tree trunks. The cultural meaning of the return of carving *aka barayun* is a symbol of the balance of life. This means reason

and mind that must be balanced and stable. The *aka barayun* motif is a series of swaying roots combined with several other carvings such as meandering flowers and leaves.

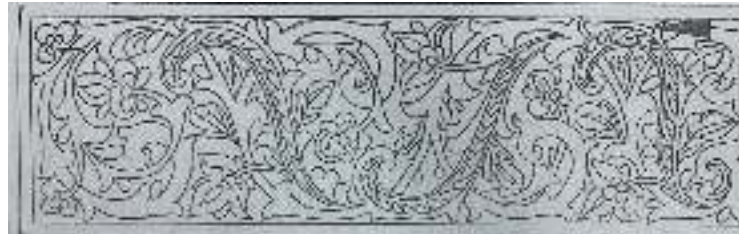


Figure: The shape of the carving *aka barayun*.

#### 19. Carving *ramo-ramo inggok di ujuang kayu*

The signifier is *ramo-ramo inggok di ujuang kayu*. The signified of *ramo-ramo inggok di ujuang kayu* is the butterfly perched on the end of the wood. The cultural meaning of the return of carving *ramo-ramo inggok di ujuang kayu* is About the Minangkabau cultural heritage that has not changed from the past until now, even though they have inherited the legacy of hereditary traditions. The *ramo-ramo inggok di ujuang kayu* motif on the wooden end. The shape is continuous, there are flowers that bloom between the links, some are from root to root. When viewed from the cross, at the edges there are young shoots that grow to form large arches.



Figure: The shape of the carving *ramo-ramo inggok di ujuang kayu*.

#### 20. Carving *kaluak paku kacang balimbiang*

The signifier is *kaluak paku kacang balimbiang*. The signified of *kaluak paku kacang balimbiang* is ferns have very unique physical characteristics compared to other plants, namely their wavy shape and small leaves. The cultural meaning of the return of carving *kaluak paku* is implies the responsibility of a Minangkabau man who has two functions, namely being the father of his children and the *mamak* of his nephew in the Minangkabau tribe. The *kaluak paku kacang balimbiang* motif is the shape inspired by ferns or ferns, ferns niches are part of a young fern plant whose ends are tightly coiled.

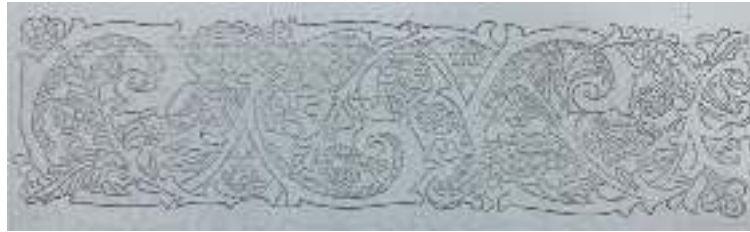


Figure: The shape of the carving *kaluak paku kacang balimbiang*.

#### 21. Carving *bungo duo tangkai jo buah pinang*

The signifier is *bungo duo tangkai jo buah pinang*. The signified of *bungo duo tangkai jo buah pinang* is the cultural meaning is it symbolizes the philosophical value that adds to the two God's creations in pairs, always in tandem and in line. The *bungo duo tangkai jo buah pinang* motif has the shape of two lower body leaves and a *puluik-puluik* leaf at the end has betel nut splits.



Figure: The shape of the carving *bungo duo tangkai jo buah pinang*.

#### 22. Carving *ayam mancotok dalam talam*

The signifier is *ayam mancotok dalam talam*. The signified of *ayam mancotok dalam talam* is chicken pecking in a tray. The cultural meaning of the return of carving *ayam mancotok dalam talam* is a symbol of bad or bad nature, only taking advantage of or eating what is already there and not wanting to try anymore.



Figure: The shape of the carving *ayam mancotok dalam talam*.

#### 23. Carving *tupai managun*

The signifier is *tupai managun*. The signified of *tupai managun* is squirrels ponder, because squirrels are lively animals. The cultural meaning of the return of carving *tupai managun* is for traditional experts and artists starting from the

characteristics, forms and movements. His agile nature and movements did not escape the attention of the Minangkabau community, thus triggering the introduction of the characteristics of a person's expertise. The *tupai managun* motif symbolizes a squirrel who is pausing for a moment as seen from one of the carvings. The shape of the carving is in the form of curved lines with leaf and flower motifs.



Figure: The shape of the carving *tupai managun*.

#### 24. Carving *tirai rang ampek angkek*

The signifier is *tirai rang ampek angkek*. The signified of *tirai rang ampek angkek* is curtains are decorations made of cloth that are placed on walls, doors and other places to add to the beautiful and lively atmosphere of the *ampek angkek* Agam of Biaro Balai Gurah. The cultural meaning of the return of carving *tirai rang ampek angkek* is symbol of luxury in Minangkabau traditional ceremonies and describes a beauty.



Figure: The shape of the carving *tirai rang ampek angkek*.

#### 25. Carving *siku-siku jo bungo lado*

The signifier is *siku-siku jo bungo lado*. The signified of *siku-siku jo bungo lado* is four elbow with flower chili. The cultural meaning of the return of carving *siku-siku bungo lado* is comply with customary and religious rules. This means that customs and religion always provide rules that must be obeyed by the community. The *siku-siku bungo lado* motif is similar to the *gelamai* cut. The motif is a parallelogram shape with flowers in it. Flowers trapped in squares decorate the carving shape.

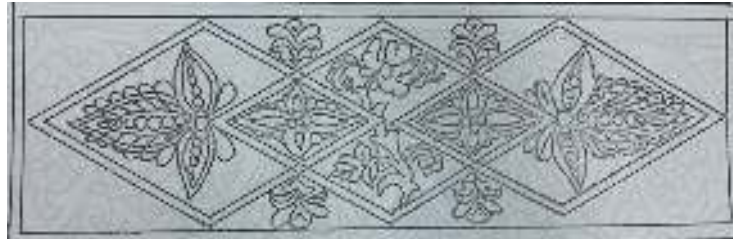


Figure: The shape of the carving *siku-siku jo bungo lado*.

### 4.3 Denotation and connotation meaning of the carvings *Rumah Gadang*.

#### 1. *Saluak laka*

Denotation meaning from *Saluak laka* is a pot base made of woven coconut sticks. Connotation meaning from *Saluak laka* is the base or pot holder is to prevent it from rolling over and from hitting other objects.

Traditional words:

*..Nan basaluak nan bak laka, Nan bakaik nan bak gagang, Supayo tali nak jan putuih, Kaik bakaik nak jan ungkai..*

Those that are tightly woven like *laka*, that hook like a handle, so that the rope doesn't break, a hook that hooks so that it doesn't fall off.

#### 2. *Paruah anggang*

Denotation meaning from *Paruah anggang* is algae beak. Connotation meaning from *Paruah anggang* is symbolizes King Adityawarman a wise leader.

Traditional words:

*..Paruah anggang kaluak bakaluak, Mangkuto di ateh ranggah, Suntiangan buruang di rimbo, Runciang seragam pisau lariak..*

*Anggang* bird's beak is circular, *Mangkuto* (a young man's title) on a stick, edits a bird in the jungle, one kind of sharp knife.

#### 3. *Limpapeh*

Denotation meaning from *Limpapeh* is a kind of beautiful butterfly. Connotation meaning from *Limpapeh* is a woman or girl who inhabits a *Rumah Gadang*.

Traditional words:

*..limpapeh rumah nan gadang, sumarak anjuang dalam nagari..*

*limpapeh* big house, lively pavilion in the country.

#### 4. *Sikambang manih*

Denotation meaning from *Sikambang manih* is a sweet flower that is in bloom. Connotation meaning from *Sikambang manih* is a person who is polite,

friendly, and likes to receive guests. Every guest and person who comes is greeted with pleasure accompanied by a sense of family.

Traditional words:

*..Sikambang manih bungo nan mulia, timbalan bungo sari manjari, dicaliah gunung maha biru, batangkai babuah labek..*

Sweet flowers are clear, weigh the stamens of *Manjari*, you see the mountains are very blue, the stems bear fruit

#### 5. *Itiak pulang patang*

Denotation meaning from *Itiak pulang patang* is ducks are animals that when it is evening they will return to their cages. Connotation meaning from *Itiak pulang patang* is usually live in groups and are very strong in togetherness.

Traditional words:

*..bak itiak pulang patang, bak barabah pulang mandi..*

Like a duck coming home in the afternoon, like a *barabah* bird coming home from a bath.

#### 6. *Lapiah batang jerami*

Denotation meaning from *Lapiah batang jerami* is woven straw is a braid of rice stalks that have been cut, thus forming a strong bond. Connotation meaning from *Lapiah batang jerami* is there is a sense of brotherhood, unity and not pride. Can be placed anywhere and liked by many people.

Traditional words:

*..Bilalang dapek dek manuai, lapiah balapiah batang padi, tapijak dek tapak manuju lampok, bakeh lalu tampek bapajak..*

Grasshoppers are obtained from harvesting, intertwined with rice stalks, trampled on the palms towards the bed, used to pass the foothold.

#### 7. *Tatandu manyosok bungo*

Denotation meaning from *Tatandu manyosok bungo* is leaf caterpillars that go hand in hand so that it looks a beautiful and neat shape. Connotation meaning from *Tatandu manyosok bungo* is rejoice at the suffering of others.

Traditional words:

*..tatandu samo manyasok, bungo satangkai kambang nyarak, dibuek ukia langko-langko, susun barangkai, ukia sabalik nan tampak nyato..*

The caterpillar breathes the same, the one-stem flower blooms brighter, complete carvings are made, arranged in series, carvings that look real.

#### 8. *Lumuik hanyuik*

Denotation meaning from *Lumuik hanyuik* is drift moss. Connotation meaning from *Lumuik hanyuik* is people who can easily adapt wherever they are and those who don't have a fixed stand.

Traditional words:

*..aka lapuak gagangnyo lapuak, hiduik nan indak mamilihan tampek, asa lai lambah inyo lah tumbuhan, dalam aia bagagang juo, aia hilia lumuik pun hilia..*

The roots are fragile and the stems are fragile, life does not choose a place, as long as there is a valley it grows, in water with stems, water flows from moss too.

#### 9. *Buah palo patah*

Denotation meaning from *Buah palo patah* is two nutmeg in half. Connotation meaning from *Buah palo patah* is Beauty and pleasure are not limited in a closed circle and beauty cannot be enjoyed perfectly.

Traditional words:

*..rancak raginyo buah palo, dikarek disusun nyato, elok tampaknyo pandangan mato..*

Nice shape of nutmeg, cut in real arrangement, good for the eye

#### 10. *Bungo panca matohari jo rantak malam*

Denotation meaning from *Bungo panca matohari jo rantak malam* is five sunflowers with messy night. Connotation meaning from *Bungo panca matohari jo rantak malam* is Minangkabau people like all forms of beauty.

Traditional words:

*..bungo matohari kapunco ukia, rantak malam lingka ba lingka, gayo mantohari nan jadi risiah, corak bulan mencari aka..*

Sunflowers at the end of the carving, the night falls in circles, the sun is so rishi, the image of the moon looking for roots.

#### 11. *Aka tengah duo gagang*

Denotation meaning from *Aka tengah duo gagang* is roots one and a half two handles. Connotation meaning from *Aka tengah duo gagang* is the nature of the roots is to persistently seek water and penetrate the hard soil for the sake of a tree.

Traditional words:

*..sipasan baranak jantan, anaknyo baranak pulo, anak jadih induakpun jadih, anak manjadi induak pulo..*

The centipede gives birth to a male, the chicks give birth too, the child may be the parent, the child can be the parent too

#### 12. *Jalo taserak*

Denotation meaning from *Jalo taserak* is growing net. Connotation meaning from *Jalo taserak* is a symbol of togetherness without choosing and distinguishing people.

Traditional words:

*..jalo taserak di nan dangka, ikan lari ka nan dalam, alek bak kato urang sipangka, intan talatak di nan kalam..*

The nets are scattered in the shallows, the fish run into the deep, the wedding feast is as the host says, diamonds lie in the dark.

#### 13. *Kuciang lalok*

Denotation meaning from *Kuciang lalok* is sleeping cat. Connotation meaning from *Kuciang lalok* is the symbol of lazy life, always wants to have fun without working.

Traditional words:

*..pitaruah bunyikan juo, itu nan labiah rang pantangkan, ukia ragam kuciang lalok..*

The advice also sounds, that's what people are more abstinent from, carving a variety of sleeping cats.

#### 14. *Pisang sasikek*

Denotation meaning from *Pisang sasikek* is bunch of bananas. Connotation meaning from *Pisang sasikek* is curved and neatly arranged.

Traditional words:

*..pisang sasikek masak mudo, latak di ateh dulang, panjang jo singkek paulehkan, pandai nan usah mangupalang..*

A bunch of red ripe bananas, put on a tray, long with a bunch of connectors, smart, you don't need to cross it.

#### 15. *Labah mangirok*

Denotation meaning from *Labah mangirok* is bees think. Connotation meaning from *Labah mangirok* is animals that often perch somewhere.

Traditional words:

*..labah manyasok ragam bungo, aka jua ka batang ukia, daun jo bungo maragami, manganduang aka duo parkaro..*

Bees suck a variety of flowers, roots are also carved into stems, leaves with flowers lay eggs, contain roots of two things.



16. *Aka cino sagagang*

Denotation meaning from *Aka cino sagagang* is chinese root one stalk. Connotation meaning from *Aka cino sagagang* is as a decoration for traditional clothes.

Traditional words:

*..kiasan pilin aka cino, dalam batang rueh manyalo, disalo daun baaka pulo, ilia mudiak aka manyalo..*

Like the Chinese roots are twisted, in the trunk the internodes are lit, between the leaves take root too, then the grass roots light up.

17. *Aka barayun*

Denotation meaning from *Aka barayun* is swinging roots. Connotation meaning from *Aka barayun* is these roots need support so they can hang or swing like tree trunks.

Traditional words:

*..aka barayun namonyo ukia, ukia maliuak jo malambai, piuah bapilin lamah malayok, mahimbau marayu jauhah, aka jo budi nan malayok..*

Roots swinging the name of the carving, carvings curled with waving, twisted weakly drifting, calling to seduce far away, roots with creeping mind.

18. *Ramo-ramo inggok di ujuang kayu*

Denotation meaning from *Ramo-ramo inggok di ujuang kayu* is the butterfly perched on the end of the wood. Connotation meaning from *Ramo-ramo inggok di ujuang kayu* is about the Minangkabau cultural heritage that has not changed from the past until now.

Traditional words:

*..ramo-ramo inggok di ujuang, limpapeh rumah nan gadang, ancang-ancang di nagari, mainan rumah nan gadang..*

Butterflies perch on the edge, support for the gadang house, steps in the area, the toy of the *Rumah Gadang*.

19. *Kaluak paku kacang balimbiang*

Denotation meaning from *Kaluak paku kacang balimbiang* is ferns or ferns, *kaluak paku* or fern niches are part of the fern plant whose ends are tightly coiled. Connotation meaning from *Kaluak paku kacang balimbiang* is the responsibility of a man in Minangkabau.

Traditional words:

*..anak dipangku kamanakan di bimbiang, urang kampuang dipatenggangkan, tenggang nagari jo adatnya, tenggang sarato jo adatnya..*

Children are carried by their nephews, they are guided, villagers are roasted, respect the area with its customs, respect it and its customs.

20. *Bungo duo tangkai jo buah pinang*

Denotation meaning from *Bungo duo tangkai jo buah pinang* is two-stemmed flowers with betel nuts. Connotation meaning from *Bungo duo tangkai jo buah pinang* is lifting two of God's creations that are paired, together and in line.

Traditional words:

*..ukia tungga buah pinang, bapetak papan tampek diam, bungonyo duo tangkai sajo..*

Carving one betel nut, a silent board, only two flower stalks

21. *Ayam mancotok dalam talam*

Denotation meaning from *Ayam mancotok dalam talam* is chicken pecking in a tray. Connotation meaning from *Ayam mancotok dalam talam* is bad or bad qualities, eat only what is already there.

Traditional words:

*..ayam panaiak bundo kanduang, makan di ateh tapak tangan, kini di aliah kadulang talam, ciek dicotok ampek taserak..*

Chickens like to ride *bundo kanduang*, eat on the palm of the hand, now transfer to a tray, one peck four spills.

22. *Tupai managun*

Denotation meaning from *Tupai managun* is squirrels are animals. Connotation meaning from *Tupai managun* is his agile nature and movements.

Traditional words:

*..tupai managun namonyo ukia, ukia diradai nan di tapi, latak di ateh tampek nan tinggi, di ujuang paran nan di singok..*

The squirrel was stunned by the name of the carving, the carving was carved from the edge, placed on a high place, at the end of the direction that was in the *singok*.

23. *Tirai rang ampek angkek*

Denotation meaning from *Tirai rang ampek angkek* is curtains are decorations made of cloth that are affixed to walls, doors and other places. Connotation meaning from *Tirai rang ampek angkek* is describe a luxury and beauty.

Traditional words:

*..asa nan dari ampek angkek, agam biaro balai gurah, liuak bapilin aka jo daun, di dalam daun putiak manyumbua, alamaiknyo mudo mangucambah, barulah tuo mamakan ragam..*

The one from Ampek Angkek, Agam Biaro Balai Gurah, twists the roots with leaves, inside the pistil leaves come out, the address is young to germinate, old acts eat variety.

#### 24. *Siku-siku jo bungo lado*

Denotation meaning from *Siku-siku jo bungo lado* is four elbow with flower chilli.

Traditional words:

*..siku-siku basagi ampek, pucuk rabuang bari ujuangnyo, baitu siku pagaran rapek, nak jan ruyuang mamatah juo..*

The corner of the square is square, the shoots of the bamboo shoots are tipped, so the elbows of the fence are tight, so that the *ruyung* won't break either.

## 4.2 FINDINGS

Regarding the linguistic sign on the name of the carving of *Rumah Gadang*. The data above is purely from the results of research conducted directly by researchers in the field. Valid and reliable data were obtained from research findings using interview techniques, notes and documents using qualitative descriptive research methods. From the results of this research, we can see that linguistic signs are divided into two types, namely signifier and signified. The researcher analyzed the signifier and signified using data the name of the carving *Rumah Gadang* Minangkabau. Example of carving *lapiah batang jerami*. The signifier is *lapiah batang jerami*. The signified of *lapiah batang jerami* is straw braid. The cultural meaning of the return of carving *lapiah batang jerami* is artists with agile nature and movements did not escape the observation of the Minangkabau community which led to the introduction of the characteristics of one's expertise. Example denotation meaning from *Aka tangah duo gagang* is roots one and a half two handles. Connotation meaning from *Aka tangah duo gagang* is the nature of the roots is to persistently seek water and penetrate the hard soil for the sake of a tree.

## 6. CONCLUSIONS

From the analysis of the data that has been described, the linguistic sign on the name of the carving *Rumah Gadang Sungai Beringin Payakumbuh* described by the author in the previous chapter can be concluded as follows:

The carving of the *Rumah Gadang* is one of the few local cultural heritages that still exist today. The philosophical meaning contained in the carving still functions as a philosophy of life for the Minangkabau people, namely *Alam Takambang Jadi Guru* (Minangkabau must learn from nature in life). The form of carving was developed by taking inspiration from three things, namely names of plants, names of animals, and names of objects used in everyday life.

The data analyzed amounted to twenty-six carvings. The names of the carvings are as follows: '*Saluak laka, Paruah Anggang, Limpapeh, Sikumbang Manih, Itiak Pulang Patang, Lapih Batang Jerami, Ula Gerang, Tatandu Manyosok Bungo, Lumuik Anyuik, Buah Palo Patah, bungo panca matohari jo rantak malam, Aka Tangan Duo Ganggang, Jalo Taserak, Kuciang Lalok, Pisang Tasikek, Labah Mangirok, Aka Cino, Sikumbang Manih, Aka Barayun, Ramo-ramo Inggok di Ujuang Kayu, Kaluak Paku Kacang Balimbiang, Bungo Duo Tangkai Jo Buah Pinang, Ayam Mancotok Dalam Talam, Tupai Managun, Tirai Rang Ampek Angkek, Siku-Siku jo Bungo Lado*'.

The names of the engraved texts were analyzed with signifier and signified, denotation and connotation. The cultural meaning of the twenty-six names of the carvings *Rumah Gadang Sungai Beringin Payakumbuh*. All engraved names contain traditional, social and legal values. Each name and form of traditional Minangkabau carving is related to human life or social life and its meaning is related to the customs of the Minangkabau tribe.

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# CHAPTER 6

## PHONOLOGICAL VARIATION IN PULAU RENGAS DIALECT AT MERANGIN DISTRICT IN JAMBI PROVINCE

Vera Magria  
Anna Hilda

### 1. BACKGROUND OF DISCUSSION

Phonology is an experimental science, though it also involves a fair degree of formal analysis and abstract theorizing. The goal of phonology is to understand the tacit system of rules that the speaker uses in apprehending and manipulating the sounds of her language. Phonology has closely related to phonetics, is primarily an experimental science, which studies speech sounds from three viewpoints: production, acoustics and perception. Of these, production probably has the greatest practical importance for the study of phonology (Hayes, 2009:12).

In phonological research there are some phonological variations are studied by phonologists:

- a. Vocalic variation
- b. Consonantal variation.
- c. Intonation, supra-segmental features, vocal settings through the concept of voice quality (Milroy, Gordon,2004:154)
- d. Feature – changing rules  
Such as nassal assimilation, mirror image process of dissimilation, in which two adjacent segments which share some feature (or features) change to become less like each other.
- e. Deletion.
- f. Insertion.
- g. Metathesis.
- h. Reduplication (Davenport, Hannahs,2005:17-19)

It means there are many variants that can research by linguistic researcher. As well as Indonesia which has many regional languages that can serve as the subject of linguistic research.

Regional language is language which is used by people at geographical certain region in the restricted area of the country. There are 742 regional languages are used by 1.340 ethnic group in Indonesia, such as Javanese, Minangkabau, Bali, Banjar, Bugis language, e-cetera. Each of regional languages have its variant, for example Malay language which is used in Palembang is different from Riau and Jambi. As well as the Jambi language, there are areas that have completely different languages, albeit with neighboring areas. It is Pulau Rengas village, located at Bangko Barat subdistrict at Merangin district, Jambi province.

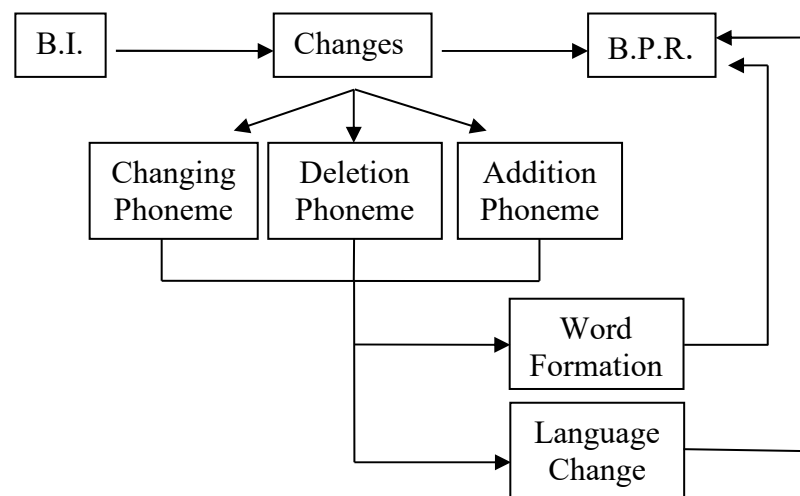
Pulau Rengas village surrounded by Biuku Tanjung, Kungkai, Bedeng Rejo village and others. The dialect is using at Pulau Rengas village totally different. There have been do not research do to examine where is the origin dialect comes from. According to legend of Pulau Rengas village, ancestors of Pulau Rengas people comes from Arabian peninsula whom forced to leave their home areas because of drought disaster-stricken and epidemic diseases. Some relics in the form of heirloom weapons and household appliances serve as evidence of existence of predecessors in the area (Yutaka, 2013 : 5)

Pulau Rengas people are one of the oldest community at Merangin district, as told in the legend. H. Rotani Yutaka, SH as one of the leaders of rural communities Pulau Rengas has summarized the legend which tells about origins of the ancestors of Pulau Rengas people in books by tittle *Teluk Wang Sakti* and *Perang Tebat Tujuh*. He writes it as one of the efforts to preserve and maintain the culture of Pulau Rengas, so it's not lost in time. As expressed in indigenous language of Merangin *hilang tambo hilang tanah, hilang tutur hilang sanak* (lost legend lost land, lost talk lost relative) (Yutaka, 2013 : 2). He is aware, it is very necessary to do, remembering today there are many costum and habbit of their ancestors one by one have been begun to abandone by young generations. Moreover, some vocabularies known have not used by younger generation anymore. Many vocabularies were used by old generation only, that is people who have aged 50 years old and over.

This is the background of the problem. As part of the longstanding Merangin district community, the writer feels compelled to make a small contribution to local government and local communities. Research on Pulau Rengas dialect is one form of efforts to preserve the culture and maintain the existing diversity remains sustainable so as not lost in modernization and remain part of the cultural wealth of Indonesia, because language is identity of a nation. It is very hoped that region govern.

## 2. THEORETICAL FRAMEWORK

Language is a tool of communication for society. If we talk about language, society and that area, so automatically have relationship between one and the other. Language differences within a small social scope that can survive for hundreds of years is an interesting social phenomenon. But the discussion of data processing obtained in the field focuses more on sound changes and word structures in the language that involve changes in the form of words and Pulau Rengas dialect changes in generally, as can be illustrated in the following diagram:



Various changes in sound and structure in the word that exist in the dialect of Pulau Rengas into Indonesian is the result of deletion, addition and changes vocal and consonant sounds which of these things are part of phonology area. Odden (2013 : 2) states phonology is the study of sound structure in language. Then related to the use of data in the form of vocabulary to examine Pulau Rengas dialect, we are also associated with the field of morphology. Changes in the word of Pulau Rengas dialect certainly also affect to the formation of words and changes in the dialect of Pulau Rengas as a whole.



### 3. REVIEW OF THE RELATED LITERATURE

#### 1) Review of Related Studies

In this research, according to the data, will discussed about the changing of BI vocabularies that used by the Pulau Rengas people in Merangin, Jambi. Include to the changing is about deletion and increase too. Furthermore, to analyze data is need to using some theories in the research. The theories are phonology, morphology, language change and word formation theory.

Phonology theory by Odden (2003:2), said that phonology is the study of sound structure in language, which is different from the study of sentence structure (syntax), word structure (morphology), or how languages change over time (historical linguistics). The theory apply at discussing the changing of sound that produced at Pulau Rengas language, specifically in increase, deletion and change such as these examples :

Increasing	=	urut	→	woru't	(massage)
Deletion	=	rambut	→	amu't	(hair)
Changing	=	bintaṅ	→	wideag	(star)

Related to the use of data in the form of vocabulary to examine Pulau Rengas dialect, we are also associated with the field of morphology. There are many theories about morphology from many experts, but for this research writer using morphology theory by Haspelmath and Sims (2010:3) that said morphology is the study of the combination of morphemes to yield words. Morphological analysis typically consists of the identification of parts of words, or, more technically, constituents of words.

Theory of word formation by Plag (2003:9), said that word formation is refers to the ways in which new words are made on the basis of other words or morphemes. The discussion about this theory found at changing sound of suffix and increasing another word or deletion as sound variation form that happen at Pulau Rengas language, for example :

mandikan (me)	→	manit ei	(bathe someone)
tidurkan (me)	→	tidu? ñao	(put to bed)
kedelapan	→	na ka lapat	(eighth)
seratus lima puluh lima	→	satoih imo ke loh imo	
dimana	→	mənou	(where)

Theory of language change by Hickey (2004:7), that said in a view that is widespread among linguists, change in language is not simply change in 'speech' :

what is affected is ‘a language’, and by that is meant a system, at an underlying level, that in any community constrains the forms that speech behavior can take. As a system changes so the speech in that community, which is partly determined by it, also changes. The way languages change offers an insight into the nature of language itself, its internal organization, and how it is acquired and used. According to R. L. Trask (2010:15), each generation speaks a little differently because our language is always changing. And not just our language: every language is always changing. There is no such thing as a living language that fails to change. This is a piece of truth on which you can rely absolutely. And the same things happened too at Pulau Rengas Language (PRL). It changes by generation to next generation.

## **2) Phonology**

There are two subdisciplines in linguistics which deal with sound, namely phonetics and phonology. Odden (2013:2) states phonology is one of the core fields that compose the discipline of linguistics, which is the scientific study of language structure. One way to understand the subject matter of phonology is to contrast it with other fields within linguistics. A very brief explanation is that phonology is the study of sound structure in language, which is different from the study of sentence structure (syntax), word structure (morphology), or how languages change over time (historical linguistics). But this is insufficient. An important feature of the structure of a sentence is how it is pronounced – its sound structure. The pronunciation of a given word is also a fundamental part of the structure of the word. And certainly the principles of pronunciation in a language are subject to change over time. So phonology has a relationship to numerous domains of linguistics.

Although phonology is the study of sound structure in language, but phonology absolutely different with phonetic. According to Odden (2013:3) phonetics and phonology both deal with language sound, they address different aspects of sound. Phonetics deals with actual physical sounds as they are manifested in human speech, and concentrates on acoustic wave forms, format values, measurements of duration measured in milliseconds, of amplitude and frequency. Phonetics also deals with the physical principles underlying the production of sounds, namely vocal tract resonances, and the muscles and other articulatory

structures used to produce those resonances. Phonology, on the other hand, is an abstract cognitive system dealing with rules in a mental grammar: principles of subconscious thought as they relate to language sound.

The point which is most important to appreciate at this moment is that the sounds which phonology is concerned with are symbolic sounds – they are cognitive abstractions, which represent but are not the same as physical sounds. Nevertheless, it is difficult to making a discipline separate between phonology and phonetic, just as it is difficult to make a principled separation between physics and chemistry, or sociology and anthropology. Because between phonology and phonetic have relationship each other, phonological data are phonetic, and the very nature of phonological rules depends on phonetics.

Phonetics is primarily an experimental science, which studies speech sounds from three viewpoints: production, acoustics, and perception. Phonology is, sometimes, also an experimental science, though it also involves a fair degree of formal analysis and abstract theorizing. The primary data on which phonological theory rests are phonetic data, that is, observations of the phonetic form of utterances. The goal of phonology is to understand the tacit system of rules that the speaker uses in apprehending and manipulating the sounds of her language. In principle, a phonologist should understand all three of the areas of phonetics listed above:

- a. Production: how sounds are made in the human vocal tract. Production probably has the greatest practical importance for the study of phonology.
- b. Acoustics: the study of the waveforms by which speech is transmitted through the atmosphere
- c. Perception: how the incoming acoustic signal is processed to detect the sound sequence originally intended by the speaker. (Hayes, 2009:12)

Furthermore, McMahon (2002:2) states phonetics provides objective ways of describing and analyzing the range of sounds humans use in their languages. More specifically, articulatory phonetics identifies precisely which speech organs and muscles are involved in producing the different sounds of the world's languages. Those sounds are then transmitted from the speaker to the hearer, and acoustic and auditory phonetics focus on the physics of speech as it travels through the air in the

form of sound waves, and the effect those waves have on a hearer's ears and brain. It follows that phonetics has strong associations with anatomy, physiology, physics and neurology.

However, although knowing what sounds we can in principle make and use is part of understanding what makes us human, each person grows up learning and speaking only a particular human language or languages, and each language only makes use of a subset of the full range of possible, producible and distinguishable sounds. When we turn to the characteristics of the English sound system that make it specifically English, and different from French or Welsh or Quechua, we move into the domain of phonology, which is the language-specific selection and organization of sounds to signal meanings. Phonologists are interested in the sound patterns of particular languages, and in what speakers and hearers need to know, and children need to learn, to be speakers of those languages: in that sense, it is close to psychology.

### **3) Morphology**

Research on the language certainly involves the language studied, for that required data in the form of vocabularies as research material. The vocabularies are derived from the dialect or the language under study. Based on the vocabularies that is known the problems and then formulated it. Involvement in the field of morphology in this study due to the source of research data is the vocabularies of Pulau Rengas dialect. According to Haspelmath and Sims (2010: 1-2) there are two definition about morphology. First definition, they told that morphology is the study of systematic covariation in the form and meaning of words, and at the second definition they said morphology is the study of the combination of morphemes to yield words. But overall from both definition, we can get conclusion that morphology is the study of the internal structure of words.

Haspelmath and Sims (2010:19) call initial definition of morphology, as the study of the internal structure of words, needs some qualification, because words have internal structure in two very different senses. On the one hand, they are made up of sequences of sounds (or gestures in sign language), i.e. they have internal phonological structure. Thus, the English word *nuts* consists of the four sounds (or, as we will say, *phonological segments*) [nʌts]. In general, phonological segments

such as [n] or [t] cannot be assigned a specific meaning – they have a purely contrastive value (so that, for instance, *nuts* can be distinguished from *cuts*, *guts*, *shuts*, from *nets*, *notes*, *nights*, and so on).

But often formal variations in the shapes of words correlate systematically with semantic changes. For instance, the words *nuts*, *nights*, *necks*, *backs*, *taps* (and so on) share not only a phonological segment (the final [s]), but also a semantic component: they all refer to a multiplicity of entities from the same class. And, if the final [s] is lacking (*nut*, *night*, *neck*, *back*, *tap*), reference is made consistently to only one such entity. By contrast, the words *blitz*, *box*, *lapse* do not refer to a multiplicity of entities, and there are no semantically related words *\*blit*, *\*bok*, *\*lap*. We will call words like *nuts* ‘(morphologically) complex words’.

In a morphological analysis, we would say that the final [s] of *nuts* expresses plural meaning when it occurs at the end of a noun. But the final [s] in *lapse* does not have any meaning, and *lapse* does not have morphological structure. Thus, morphological structure exists if there are groups of words that show identical partial resemblances in both form and meaning. Morphology can be defined as in first definition.

Morphological analysis typically consists of the identification of parts of words, or, more technically, constituents of words. It is often suggested that morphological analysis primarily consists in breaking up words into their parts and establishing the rules that govern the co-occurrence of these parts. The smallest meaningful constituents of words that can be identified are called morphemes. In *nut-s*, both *-s* and *nut* are morphemes. Other examples of words consisting of two morphemes would be *breaking*, *hope-less*, *re-write*, *cheese-board*; words consisting of three morphemes are *re-writ-ing*, *hope-less-ness*, *ear-plug-s*; and so on. Thus, morphology could alternatively be defined as the second definition. It would make morphology quite similar to syntax. However, it does not work in all cases, so we should stick to the somewhat more abstract first definition (Haspelmath and Sims, 2010:2).

Morphology is not equally prominent in all (spoken) languages. What one language expresses morphologically may be expressed by a separate word or left implicit in another language (Haspelmath and Sims, 2010 : 3). For example,

English expresses the plural of nouns by means of morphology (*nut/nuts, night/nights*, and so on), but in Pulau Rengas language there are deletions, at the initial, middle and final position without change the meaning of words. Such as we can see from the lists below :

Deletion / r - / → / Ø - /

No.	IL	PRL	Meaning
1.	Rambut	amu't	hair
2.	rumput	umbu'd	grass
3.	rusu?	usou?	flank
4.	rumah	umah	house
5.	rusa	usao	deer

Deletion / - r - / → / Ø /

No	IL	PRL	Meaning
1.	pergi	pəgi	go

Deletion / - r / → / Ø /

No	IL	PRL	Meaning
1.	Akar	aka	root
2.	benar	nea	correct
3.	dejar	ŋea	listen
4.	ular	ula	snake
5.	tikar	rika	a plaited mat

#### 4) Word Formation

The existence of words is usually taken for granted by the speakers of a language. To speak and understand a language means, knowing the words of that language. The average speaker knows thousands of words, and new words enter our minds and our language on a daily basis. Plag (2003:4) talk about mental lexicon and orthographic word. Mental lexicon means that average speakers of a language know from 45,000 to 60,000 words, so that we as speakers must have stored these words somewhere in our heads. Then at the other side, orthographic word means if you had to define what a word is, you might first think of the word as a unit in the writing system.

There is a host of possibilities speakers of a language have at their disposal (or had so in the past, when the words were first coined) to create new words on the basis of existing ones, including the addition and subtraction of phonetic (or orthographic) material. The study of word-formation can thus be defined as the

study of the ways in which new complex words are built on the basis of other words or morphemes (Plag, 2003 : 5).

New words which create cause of changes that occur at that word. It happens because adding at prefix or suffix, so that the word become complex word. Beside that, it is also possible to combine two bases, a process we already know as compounding. But every changes that happen to a word, according to Plag (2003 : 17), it just happen outside of a word.

Many types of word-formation (Plag, 2003:13):

1. Derivative

The derive word, base word that attach of suffix.

Examples : colonial → colony – al

Colonialize → colonial – ize

2. Truncation

Shortened by deleting parts of the base word, a process also occasionally encountered with words that are not personal names.

Examples : Aaron → Ron

Elizabeth → Liz

Condominium → condo

Demonstration → demo

3. Diminutives

Truncation and affixation can occur together, as with formations expressing intimacy or smallness.

Example : Amanda → Mandy

Andrew → Andy

Charles → Charlie

4. Blends

Which are amalgamations of parts of different words.

Examples : Smog ← smoke/fog

Modem ← modulator/demodulator

## 5. Acronyms

Blends based on orthography, which are coined by combining the initial letters of compounds or phrases into a pronounceable new word, examples : NATO, UNESCO, etc.

## 6. Abbreviations

It is more simple than acronyms such as UK, USA, etc.

Changes occurring within the word structure also exist in the dialect of Pulau Rengas, especially in repetitive words, for example :

ubun – ubun → bubut

balai – balai → weleai

alang – alang → lala?

kura – kura → rurao

kadaŋ – kadaŋ → kadado?

tiba – tiba → ribo

## 5) Language Change

Language is always change. From one generation to the next generation, language will always changing. The words which use by father and mother will little different with the words that use by grand father and grand mother, above all the words that we use recently. There will be missing terms or words that are no longer used by young generation. New terms or words will be pop up. This can be caused by lifestyles and trends that apply today. Because there is so much media that makes it possible for younger generation to obtain new terms from foreign languages.

Trask (2010:4) states each generation speaks a little differently because our language is always change. And not just our language: every language is always changing. There is no such thing as a living language that fails to change. This is a piece of truth on which you can rely absolutely. Sometimes, of course, the language changes because the world changes, words can disappear as well as appear. For example, the feminists of the 1960s called their movement women's liberation, later shortened to women's lib. But this name fell into disfavour in the 1970s, possibly because it became associated with radical posturing. The newly revived feminism gradually replaced it. So, what words we use, what words we consider fashionable,



can change from day to day. The variation involved can appear particularly fickle. With other linguistic features – grammar, sound, and so on – change appears much slower; yet when it happens, it can still be very striking.

Language change is easiest to see in vocabulary, since new words are coined in their hundreds every year, and since reading old prose will usually turn up a few dead words. But it is not only words that change: in fact, every aspect of a language changes over time. Pronunciation changes. Word meanings change. And, of course, grammar changes.

Meanwhile, Hickey (2004:7) says that in a view that is widespread among linguists, change in language is not simply change in ‘speech’: what is affected is ‘a language’, and by that is meant a system, at an underlying level, that in any community constrains the forms that habit of speech can take. As a system changes so the speech in that community, which is partly determined by it, also changes. In which Chomsky has recast it, every individual speaker has what he calls an ‘I-language’, and the underlying changes are among I-languages developed by a changing population in successive periods.

In any individual, the one formed in childhood will determine, in part, how that individual will speak; and that speech, in turn, will be part of the experience by which new members of the community form their own I-languages. In Chomsky’s account, their structure is at its ‘core’ constrained by our genetic inheritance. For Chomsky himself, the central problem is then to explain how languages can vary. For historians who follow this lead, it is to explain how speakers in one period can develop an I-language different from the ones developed in an earlier period. The answer must, in part, lie in the speech that they experience. Let us suppose, for example, that a word is borrowed from a neighbouring language. In Chomsky’s terms, there is at least an additional lexical entry in the minds of new speakers. But how does it come to be there? The ‘language’ we are positing would not, at one stage, have included it.

Therefore, to the extent that speech is determined by that system, it too would not have included it. But then, despite that, it would be borrowed by some speakers; others would follow their example; and, in time, it would become an element indistinguishable from others in the speech that children were exposed to. It would

therefore become part of the 'language' as they came to know it; and this is again the system that would be reflected in their speech from then on. In such cases at least, it seems that, for the underlying system to be different, speech must change first. In Chomskyan terms, a difference in I-language would then follow from a difference in the experience on which its development is based. A conclusion like this is again quite widely implied. But it is reasonable to ask, at that point, why a change in language has to be conceived of at two separate levels. The word, in cases like this, would be borrowed by some speakers, whose example would be followed by other speakers. These could as naturally include those of new generations.

We can say that the changes of language influence by new generations, so it happen at adolescent. Kirkham and Moore (in Chambers and Schilling, 2013 : 294) explain adolescents have long been recognized as influential in the processes of language variation and change. Survey studies have uncovered their unique role in patterns of inter-generational change, leading to the identification of the *adolescent peak*. One reason for this is that adolescents often have a highly sophisticated knowledge of adult norms, but at the same time are influenced more by their peers than by adults. Adolescence has also been claimed to represent the critical stage in second dialect acquisition, although this situation is now thought to be much more complex than has previously been assumed. Subsequent research has examined the social practice of adolescents in order to uncover what is that makes them so influential in language change. In addition to augmenting approaches to adolescent speakers, this work has significantly influenced the scope of variationist analyses more generally.

The children's speech mirrors that of their caregivers until around four years, after which social forces lead children to focus on a new linguistic norm, which may involve the steady advancement of linguistic changes. Stabilisation of the vernacular is believed to occur between the ages of 14 and 17, although there is still much debate about the extent of that stability, given real-time evidence of linguistic change in adults. However, types of linguistic modification are clearly age-related, such that vocabulary is easily acquired whereas lexically unpredictable phonological rules are not. In this sense, the adolescent peak is the result of the

vernacular stabilization of those features that are less easily acquired later in life (Kirkham and Moore in Chambers and Schilling, 2013 : 294).

#### 4. DISCUSSION

This chapter the research based on the observation at the field. The writer begins the observation from the conversation at store of Pulau Rengas people and interview them on October 14<sup>th</sup> – 15<sup>th</sup>, October 28<sup>th</sup> – 29<sup>th</sup>, and November 18<sup>th</sup> – 19<sup>th</sup> 2022. The people still stay at Pulau Rengas village and use the original language. According to the method, the writer specific the language it is and try to find coherence with linguistic study. Here are the results.

##### 1. The Changes Phoneme of Pulau Rengas Dialect

There are some changes phoneme occur in Pulau Rengas dialect. The changes occur at initial, medial and final position of word.

##### 1.1 The Phoneme Change in the Initial Position

##### 1.1.1 The changes of phoneme /t-/ in the initial position become phoneme /r-/.

The rule is: **t-** → **r-**

Like the consequence data:

	BI	BPR	Meaning
1.	tajam	rajeap	sharp
2.	telur	reloua	egg
3.	tidur	riduwa	sleep
4.	tongkat	runḡa't	stick
5.	taḡan	raḡan	hand

The initial /t/ phoneme position of BI vocabularies have changed into /r/ in BPR vocabularies. The changes occur in all types of vowels that follow it.

##### 1.1.2 The changes of phoneme /b-/ in the initial position become phoneme

**/w-/. The rule is: b-** → **w-**

Like the consequence data:

	BI	BPR	Meaning
1.	baik?	wei?	kind
2.	berat	were'a't	heavy
3.	bintaḡ	wideag	star
4.	buah	weah	fruit
5.	buḡa	wuḡo	flower

Almost all of the initial /b/ phoneme position of BI vocabularies have changed into /w/ phoneme in BPR vocabularies after followed by /a/, /e/, /i/, and /u/ vowel.

### 1.1.3 The changes of phoneme /c-/ in the initial position become phoneme /y-/.

**The rule is : c- → y-**

Like the consequence data:

	BI	BPR	Meaning
1.	caciŋ	yaceid	worm
2.	cambaŋ	yembea	sideburns
3.	cucu	yucou	grandchild
4.	cuka	yuko	vinegar
5.	cincin	yinjeit	ring

The initial /c/ phoneme position at BI vocabularies have changed into /y/ phoneme at BPR vocabularies, usually after followed by /a, u, i/ vowel.

### 1.1.4 The changes of phoneme /d-/ in the initial word become phoneme /r-/.

**The rule is: d- → r-**

Like the consequence data:

	BI	BPR	Meaning
1.	dagiŋ	ragi'd	meat
2.	danau	reneau	lake
3.	diŋin	riŋin	cool
4.	dudu?	rudu?	sit
5.	demam	remeam	fever

The changes that occur at initial phoneme of /d/ at BI vocabularies into /r/ in BPR vocabularies always happen if it is followed by /a, i, u, e/ vowels.

### 1.1.5 The changes of phoneme /p-/ in the initial position become phoneme

**/w-/. The rule is: p- → w-**

Like the consequence data:

	BI	BPR	Meaning
1.	panas	wanaeh	hot
2.	panjaŋ	wanjeat	long
3.	pasir	wasea	sand
4.	pende?	wandea?	short
5.	pikir	wikea	think

The initial /p/ phoneme in BI vocabularies have changed into /w/ phoneme in BPR vocabularies and followed by /a, e, i/ vowels.

#### 1.1.5.1 The changes of phoneme /g-/ in the initial position become phoneme

**/r-/. The rule is: g- → r-**

Like the consequence data:

	BI	BPR	Meaning
1.	garu?	rewu'd	scratch

2.	gigi	ri <sub>g</sub> i	tooth
3.	gigit	ri <sub>g</sub> i't	bite
4.	gigi seri	ri <sub>g</sub> i leʔdom	incisor

The initial /g/ phoneme in BI vocabularies have changed into /r/ phoneme in BPR vocabularies followed by /a/ and /i/ vowel.

#### 1.1.5.2 The changes of phoneme /g-/ in the initial position become phoneme

/w-/. The rule is: g- → w-

Like the consequence data:

	BI	BPR	Meaning
1.	gosoʔ	wusoʔ	rub
2.	gunuŋ	wunuŋ	mountain
3.	gudaŋ	wudeaʔ	warehouse
4.	udaŋ galah	udoŋ weleah	lobster

The changes of /g/ phoneme in BI vocabularies at the initial position become /w/ phoneme in BPR vocabularies followed by /a/, /o/, /u/ vowels.

#### 1.1.5.3 The changes of phoneme /k-/ in the initial position become phoneme

/r-/. The rule is : k- → r-

Like the consequence data:

	BI	BPR	Meaning
1.	kabut	ra <sub>k</sub> ut	fog
2.	kaki	ra <sub>k</sub> ai	foot
3.	kecil	re <sub>k</sub> iʔ	small
4.	kuku	ru <sub>k</sub> ou	nail
5.	kita	ri <sub>k</sub> ou	we

The initial /k/ phoneme in BI vocabularies have changed into /r/ phoneme in BPR vocabularies if it is followed by /a/, /e/, /i/, /u/ vowels.

#### 1.1.5.4 The changes of phoneme /k-/ in the initial position become phoneme

/w-/. The rule is : k- → w-

Like the consequence data:

	BI	BPR	Meaning
1.	kotor	wutor	dirty
2.	kutu	wutou	lice
3.	ketam batu	wetam wetu	stone crab

The initial /k/ phoneme in BI vocabularies have changed into /w/ phoneme in BPR vocabularies if it is followed by /o/, /e/, /u/ vowels.

### 1.1.5.5 The changes of phoneme /j-/ in the initial position become phonem

/y-/. The rule is: j- → y-

Like the consequence data:

BI	BPR	Meaning
1. jatuh	yetouh	fall
2. jauh	yeuh	far
3. jerat	ye <sub>r</sub> eat	snare
4. (11) (455) jagung	yegu?	corn

The initial /j/ phoneme in BI vocabularies have changed into /y/ in BPR vocabularies if it is followed by /a/ and /e/ vowels.

### 1.1.5.6 The changes of /o-/ phoneme in the initial position become /u-/ phoneme.

The rule is: o- → u-

Like the consequence data:

BI	BPR	Meaning
1. oraŋ	ura't	person
2. ota?	uta?	brain
3. omba?	umea?	wave
4. obat	ubea't	drug

The changes of /o/ phoneme in the initial position of BI vocabularies into /u/ phoneme in BPR vocabularies occur after followed by all kind of consonant.

### 1.1.5.7 The changes of phoneme /s-/ in the initial position become phoneme

/h-/. The rule is: s- → h-

Like the consequence data:

BI	BPR	Meaning
1. suŋai	huŋae	river
2. siku	hikou	elbow
3. surau	hu <sub>r</sub> ao	prayer-house
4. sendo?	hndu?	spoon
5. sagu	hagu	sago palm

The initial /s/ phoneme of BI vocabularies have changed into /h/ phoneme in BPR vocabularies if they are followed by /a/, /e/, /i/, /u/ vowels.

### 1.1.5.8 The Exception in Initial Change of Word

There are some exceptional changes that can not be explained by the specific formulas that occur in phoneme changes at initial word.

**1.1.5.8.1 The phoneme changes of /t-/ in the initial position become phoneme /h-/. The rule is: t- → h-**

Like the consequence data:

	BI	BPR	Meaning
1.	takut (pd suasana)	hakout	scare

**1.1.8.2 The phoneme changes of /t-/ in the initial position become phoneme /n-/. The rule is: t- → n-**

Like the consequence data:

	BI	BPR	Meaning
1.	tañis	nañaih	cry
2.	tari	nañai	dance

**1.1.8.3 The phoneme changes of /t-/ in the initial position become phoneme /r-/. The rule is: t- → r-**

Like the consequence data:

	BI	BPR	Meaning
1.	tebal	rəbeal	thick

**1.1.8.4 The phoneme changes of /b-/ in the initial position become phoneme /g-/. The rule is: b- → g-**

Like the consequence data:

	BI	BPR	Meaning
1.	beso?	giso?	tomorrow

**1.1.8.5 The changes of /i-/ phoneme in the initial position become /ñ-/ phoneme. The rule is: i- → ñ-**

Like the consequence data:

	BI	BPR	Meaning
1.	ia	ño	she/he

**1.1.8.6 The changes of phoneme /m-/ in the initial position of BI vocabularies become phoneme /w-/ at BPR vocabularies. The rule is: m- → w-**

Like the consequence data:

	BI	BPR	Meaning
1.	meñkudu	wenjkudu	morinda

**1.1.8.7 The changes of phoneme /d-/ in the initial position at BI vocabulary become phoneme /w-/ in BPR vocabulary. The rule is : d- → w-**

Like the consequence data:

BI	BPR	Meaning
1. dataŋ	weteat	come

**1.1.8.8 The changes of phoneme /e-/ in the initial position at BI vocabulary become phoneme /i-/ at BPR vocabulary. The rule is: e- → i-**

Like the consequence data:

BI	BPR	Meaning
1. ekor	ikoʔ	tail

**1.1.8.9 The changes of phoneme /p-/ in the initial position of BI vocabulary become phoneme /h-/ at BPR vocabulary. The rule is: p- → h-**

Like the consequence data:

BI	BPR	Meaning
1. pura huɾao	balinese	temple

**1.1.8.10 The changes of /g-/ phoneme in BI vocabulary in the initial position become /s-/ phoneme in BPR vocabulary. The rule is: g- → s-**

Like the consequence data:

BI	BPR	Meaning
1. gasiŋ	sesiʔ	top

**1.1.8.11 The changes of phoneme /l-/ in the initial position of BI vocabulary become phoneme /r-/ in BPR vocabulary. The rule is: l- → r-**

Like the consequence data:

BI	BPR	Meaning
1. leŋgan	raŋan	arm

**1.1.8.12 The changes of /l-/ phoneme in the initial position of BI vocabulary become /y-/ phoneme in BPR vocabulary. The rule is: l- → y-**

Like the consequence data:

BI	BPR	Meaning
1. layaŋan	yayag	kite

**1.1.8.13 The changes of /l-/ phoneme in the initial position of BI vocabulary become /b-/ phoneme in BPR vocabulary. The rule is: l- → b-**

Like the consequence data :

BI	BPR	Meaning
1. lari	berɪ	run



**1.1.8.14 The changes of /s-/ phoneme in the initial position of BI vocabulary become /l-/ phoneme in the BPR vocabulary. The rule is: s- → l-**

Like the consequence data:

BI	BPR	Meaning
1. semua	leloa	all

**1.1.8.15 The changes of /s-/ phoneme in the initial position of BI vocabulary become /ñ-/ phoneme in BPR vocabulary. The rule is: s- → ñ-**

Like the consequence data:

BI	BPR	Meaning
1. selam	ñelap	dive

**1.1.8.16 The changes of /s-/ phoneme in the initial position of BI vocabulary become /k-/ phoneme in BPR vocabulary. The rule is: s- → k-**

Like the consequence data:

BI	BPR	Meaning
1. suap (me)	kua'p	bribe

**1.1.8.17 The changes of /h-/ phoneme in the initial position of BI vocabulary become /w-/ phoneme in BPR vocabulary. The rule is: h- → w-**

Like the consequence data:

BI	BPR	Meaning
1. henti (ber)	wondi	stop

**1.1.8.18 The changes of /r-/ phoneme in the initial position become /w-/ phoneme. The rule is: r- → w-**

Like the consequence data:

BI	BPR	Meaning
1. rotan	wutat	rattan
2. rumput	wumbou'd	grass

**1.1.8.19 The changes of /p-/ phoneme in the initial position in BI vocabulary become /t-/ phoneme in BPR vocabulary. The rule is: p- → t-**

Like the consequence data:

BI	BPR	Meaning
1. pukul	tukul	hit

## 1.2 The Changes Phoneme in the Medial Position

### 1.2.1 The changes of /-t-/ phoneme in the medial position become /-d-/ phoneme. The rule is: -t- → -d-

Like the consequence data:

	BI	BPR	Meaning
1.	bintaŋ	wideag	star
2.	jantuŋ	jendug	heart
3.	pantat	wanda't	bottom
4.	menantu	minandou	son/daughter in law
5.	bantal	wendeal	pillow

Every changes of /t/ phoneme of BI vocabularies in the medial position become /d/ phoneme at BPR vocabularies occur if /t/ phoneme after /n/ consonant.

### 1.2.2 The changes of /-ŋ-/ phoneme in the medial position become /-n-/ phoneme. The rule is: -ŋ- → -n-

Like the consequence data:

	BI	BPR	Meaning
1.	ciŋcau	cincau	grass jelly
2.	anaʔ aŋsa	anaʔ nsou	gosling
3.	aŋsa	nsou	goose

The changes of /ŋ/ phoneme in the medial position of BI vocabularies into /n/ phoneme in BPR vocabularies occur if it followed by /c, s/ consonant.

### 1.2.3 The changes of /-a-/ phoneme in the medial position become /-e-/ phoneme. The rule is: -a- → -e-

Like the consequence data:

	BI	BPR	Meaning
1.	baiʔ	weiʔ	kind
2.	baliʔ	weliʔ	back
3.	bañaʔ	eñaʔ	many
4.	bariŋ	werig	lie down
5.	baru	eru	new

The changes of /a/ phoneme in the medial position of word in BI vocabularies into /e/ phoneme in BPR vocabularies occur if its position especially in the second phoneme environment from the front.

**1.2.4 The changes of /-a-/ phoneme in the medial position become /-ea-/ phoneme. The rule is: -a- → -ea-**

Like the consequence data:

	BI	BPR	Meaning
1.	bañaʔ	eñaʔ	much
2.	basah	weseah	wet
3.	berat	wereɑ't	heavy
4.	binataŋ	weteag	animal
5.	bulan	ulea't	moon

The changes of /a/ phoneme in the medial position of word in BI vocabularies into /ea/ phoneme in BPR vocabularies occur if its position especially in the second phoneme environment from the back, before the last consonant or nassal voice.

**1.2.5 The changes of /-a-/ phoneme in the medial position become /-o-/ phoneme. The rule is: -a- → -o-**

Like the consequence data:

	BI	BPR	Meaning
1.	di dalam	relom	inside
2.	jalan (ber)	jelot (ba)	walking
3.	pundaʔ	udoʔ	shoulder
4.	besan	bison	relationship between...
5.	bertunajan	tunog	engaged

The changes of /a/ phoneme in the medial position of BI vocabularies into /o/ phoneme in BPR vocabularies when its position especially in the second phoneme environment from the back, before the last consonant or nassal voice.

**1.2.6 The changes of /-a-/ phoneme in the medial position become /-ae-/ phoneme. The rule is : -a- → -ae-**

Like the consequence data:

	BI	BPR	Meaning
1.	panas	wanaeh	hot
2.	peras	raeh	squeeze
3.	lepat	paeʔ	appropriate
4.	nenas	nanaeh	pineapple
5.	ulat	ulaeʔ	caterpillar

The changes of /a/ phoneme in the medial position in BI vocabularies into /ae/ phoneme in the BPR vocabularies occur if its followed by /s, t/ consonant and especially in the second phoneme environment from the back, before last consonant.

**1.2.7 The changes of /-a-/ phoneme in the medial position become /-u-/ phoneme. The rule is: -a- → -u-**

Like the consequence data:

	BI	BPR	Meaning
1.	cabaŋ	cupeag	branch
2.	benañ jahit	nuŋ yei't	sewing thread
3.	benañ tenun	nuŋ tenun	yarn

The changes of /a/ phoneme in the medial position of BI vocabularies into /u/ phoneme at BPR vocabularies occur if it is preceded by /c/ consonant and followed by voice nasal /ŋ/.

**1.2.8 The changes of /-u-/ phoneme in the medial position become /-o-/ phoneme. The rule is: -u- → -o-**

Like the consequence data:

	BI	BPR	Meaning
1.	buruʔ	uʔoʔ	bad
2.	buruŋ	uʔo'ʔ	bird
3.	hituŋ	itoŋ	count
4.	semua	leloa	all
5.	kasur	resoa	mattress

The changes of /u/ phoneme in the medial position of BI vocabularies into /o/ phoneme in BPR vocabularies occur if it is followed by /a/ vowel and /m, n, ŋ/ nasals voice, then /d, h, k, l, p, r, t/ consonants, when it is as the second phoneme of it's environment from the back.

**1.2.9 The changes of /-u-/ phoneme in the medial position become /-ou-/ phoneme. The rule is: -u- → -ou-**

Like the consequence data:

	BI	BPR	Meaning
1.	apuŋ (me)	ŋapou'p	float
2.	jatuh	yetouh	fall
3.	lutut	lutout	knee
4.	minum	inoum	drink
5.	mulut	ulout	mouth

The medial /u/ phoneme in BI vocabularies have changed into /ou/ phoneme in BPR vocabularies if it is followed by /ŋ, n, m/ nasal voices and /h, k, r, t/ consonants at the last word, especially as the second phoneme of it's environment from the back.

### 1.2.10 The changes of /-u-/ phoneme in the medial position become diphthong

**/-ao-/. The rule is: -u- → -ao-**

Like the consequence data:

BI	BPR	Meaning
1. kerupu?	krupao?	cracker
2. kerupu? kulit	krupao? yejeat	crackled buffalo rinds
3. telur	relao?	egg
4. ankuh	anngaoh	arrogant
5. pikul	ikaol	bear

The medial /u/ phoneme of BI vocabularies have changed into /ao/ phoneme in BPR vocabularies. It happens if /u/ phoneme has followed by /h, k, l, r/ consonants at the last word especially as the second phoneme of it's environment from the back.

### 1.2.11 The changes of /-u-/ phoneme in the medial position become /-oi-/ phoneme. The rule is: -u- → -oi-

Like the consequence data:

BI	BPR	Meaning
1. lurus	u <sub>o</sub> is	straight
2. kurus	u <sub>o</sub> is	thin
3. rakus	rakoih	greedy
4. letus (me)	toih (mə)	explode
5. putih	utoih	severed

The changes of /u/ phoneme in the medial position in BI vocabularies into /oi/ phoneme in BPR vocabularies occur if it is followed by /s/ at the last word, especially as the second phoneme of it's environment from the back.

### 1.2.12 The changes of /-u-/ phoneme in the medial position become /w-/ phoneme in the initial word. The rule is: -u- → -w-

Like the consequence data:

BI	BPR	Meaning
1. kuat	wat	strong
2. dua belas	wo leh	twelve
3. dua puluh	wo luh	twenty
4. keduabelas	na ka wo leh	twelfth
5. keduapuluh	na ka wo luh	twentieth

The changes of /u/ phoneme in the medial position in BI vocabularies into /w/ phoneme in BPR vocabularies occurs especially as the second phoneme of it's environment at the front after deletion the first consonant.

**1.2.13 The changes of /-r-/ phoneme in the medial position become /-r̥-/ phoneme. The rule is: -r- → -r̥-**

Like the consequence data:

	BI	BPR	Meaning
1.	bariŋ	wɛr̥iŋ	lie down
2.	baru	ɛr̥u	new
3.	berat	wɛr̥ea't	heavy
4.	buru (ber)	bụr̥u (ba)	hunting
5.	buruʔ	ụr̥oʔ	bad

The changes of /r/ phoneme in the medial position at BI vocabularies into /r̥/ phoneme in BPR vocabularies occur if it is followed by /a, i, u/ vowels.

**1.2.14 The changes of /-c-/ phoneme in the medial word become /-j-/ phoneme. The rule is: -c- → -j-**

Like the consequence data:

	BI	BPR	Meaning
1.	panciŋ	wan̥jeiŋ	fishing rod
2.	tali panciŋ	ralai wan̥jeiŋ	fish string
3.	kancil	ran̥jel	mouse deer
4.	cincin	yiŋjeit	ring
5.	kenciŋ	n̥jeʔ	pee

The medial /c/ phoneme in BI vocabularies have changed into /j/ phoneme in BPR vocabularies if preceded by /n/ consonant.

**1.2.15 The changes of /-i-/ phoneme in the medial word become /-ei-/ phoneme. The rule is: -i- → -ei-**

Like the consequence data:

	BI	BPR	Meaning
1.	air	ayeit̥	water
2.	aŋin	aŋein	wind
3.	aŋjiŋ	aŋneit̥	dog
4.	benih	b̥oneih	seed
5.	caciŋ	yaceid	worm

The medial /i/ phoneme in BI vocabularies have changed into /ei/ phoneme in BPR vocabularies if its position as the second phoneme of it's environment at the back.

**1.2.16 The changes of /-i-/ phoneme in the medial position become /-ai-/ phoneme. The rule is: -i- → -ai-**

Like the consequence data:

	BI	BPR	Meaning
1.	alis	alaih	eyebrow
2.	pelipis	pelipaih	temples
3.	kempis	mbaiš	deflated
4.	manis	manaih	sweet
5.	tangis (me)	naŋaih	crying

The changes of /i/ phoneme in the medial position at BI vocabularies into /ai/ phoneme if it is followed by /s/ consonant as the last alphabet.

### 1.2.17 The changes of /i/ phoneme in the medial position become /e/ phoneme.

**The rule is: -i- → -e-**

Like the consequence data:

	BI	BPR	Meaning
1.	pasir	wasea	sand
2.	pikir	wikea	think
3.	tari?	ra <sup>u</sup> ?	pull
4.	gentiŋ	genteŋ	roof-tile
5.	kancil	raŋjel	mouse deer

### 1.2.18 The changes of /i/ phoneme in the medial position become /ae/ phoneme.

**The rule is: -i- → -ae-**

Like the consequence data:

	BI	BPR	Meaning
1.	putih	utaeh	white
2.	jari manis	ja <sup>u</sup> ri manaeh	ring finger
3.	iti?	ita <sup>u</sup> ?	duck
4.	kikir	ika <sup>u</sup> el	rasp
5.	ambil	ama <sup>u</sup> ?	take

The medial /i/ phoneme in BI vocabularies have changed into /ae/ phoneme in BPR vocabularies when its position as the second phoneme of it's environment at the back then has followed by /h, k, l, r, s/ consonants and /ŋ/ nasal voice.

### 1.2.19 The changes of /-i-/ phoneme in the medial position become /-y-/ phoneme. The rule i: -i- → -y-

Like the consequence data:

	BI	BPR	Meaning
1.	ketiak	ya?	armpit
2.	tiaŋ	yag	pole
3.	periu?	woyou?	cooking pot
4.	tepiian	yat	edge

The changes of /i/ phoneme in the medial position in BI vocabularies into /y/ phoneme in BPR vocabularies when its position is followed by /a, u/ vowel.

**1.2.20 The changes of /-e-/ phoneme in the medial word become /-a-/ phoneme.**

**The rule is: -e- → -a-**

Like the consequence data:

	BI	BPR	Meaning
1.	pende?	wandea?	short
2.	lejan	rajan	arm
3.	keranjaŋ	karañe?	basket
4.	nenas	nanaeh	pineapple
5.	pernah	parnah	ever

The changes of /e/ phoneme in the medial position in BI vocabularies into /a/ phoneme in BPR vocabularies when its position as the second phoneme of its environment at the front.

**1.2.21 The changes of /-e-/ phoneme in the medial position become /-i-/ phoneme. The rule is: -e- → -i-**

Like the consequence data:

	BI	BPR	Meaning
1.	lebar	libea	wide
2.	menantu	minandou	son/daughter in law
3.	lereŋ	lire?	slope
4.	pera?	ira?	silver
5.	senja	hiñou	evening

The changes of /e/ phoneme in the medial position at BI vocabularies into /i/ phoneme at BPR vocabularies when its position as the second phoneme of its environment at the front.

**1.2.22 The changes of /-e-/ phoneme in the medial position become /-o-/ phoneme. The rule is: -e- → -o-**

Like the consequence data:

	BI	BPR	Meaning
1.	berenaŋ	woneaŋ	swimming
2.	periu?	woyou?	cooking pot
3.	kerbau	robeau	buffalo
4.	berani	woni	brave
5.	henti (ber)	wondi	stop

The changes of /e/ phoneme in the medial position at BI vocabularies into /o/ phoneme at BPR vocabularies when its position as the second phoneme of its environment at the front.



**1.2.23 The changes of /-e-/ phoneme in the medial position become /-ea-/ phoneme. The rule is : -e- → -ea-**

Like the consequence data :

BI	BPR	Meaning
1. pendeʔ	wandeaʔ	short
2. okeʔ	keat	gecko
3. celana pendeʔ	hawal waneaʔ	shorts

The changes of /e/ phoneme in the medial position in BI vocabularies into /ea/ phoneme in BPR vocabularies when it is followed by /k/ consonant and its position as the second phoneme of its environment at the back.

**1.2.24 The changes of /-e-/ phoneme in the medial position become /-ə-/ phoneme. The rule is: -e- → -ə-**

Like the consequence data:

BI	BPR	Meaning
1. benih	bəneih	seed
2. tebal	rəbeal	thick
3. pergi	pəgi	go

The changes of /e/ phoneme in the medial at BI vocabularies into /ə/ phoneme at BPR vocabularies if it is preceded by /b, p, t/ consonant and its position as the second phoneme of its environment at the front.

**1.2.25 The changes of /-p-/ phoneme in the medial position become /-b-/ phoneme. The rule is: -p- → -b-**

Like the consequence data:

BI	BPR	Meaning
1. empat	m̥baʔd	four
2. rumput	um̥buʔd	grass
3. ompong	um̥boʔ	toothless
4. tempat	rem̥baʔd	place
5. sumpit	hum̥beiʔd	chopsticks

The changes of /p/ phoneme in the medial at BI vocabularies into /b/ phoneme at BPR vocabularies if it is preceded by /m/ nasal voice.

**1.2.26 The changes of /-k-/ phoneme in the medial position become /-g-/ phoneme. The rule is: -k- → -g-**

Like the consequence data:

BI	BPR	Meaning
1. tonkat	run̥gaʔd	stick
2. tunku	run̥gao	fireplace

3.	naŋka	naŋgao	jackfruit
4.	aŋkuh	aŋgaoh	arrogant
5.	beŋkoʔ	wiŋgoʔ	crooked

The changes of /k/ phoneme in the medial at BI vocabularies into /g/ phoneme at BPR vocabularies if it is preceded by /ŋ/ nasal voice.

**1.2.27 The changes of /-j-/ phoneme in the medial position become /-y-/ phoneme. The rule is : -j- → -y-**

Like the consequence data:

	BI	BPR	Meaning
1.	anjiŋ	añeit	dog
2.	keranjaŋ	karañeʔ	basket
3.	senja	hiñou	evening
4.	tanjur	rañuʔ	promontory
5.	junjur	juñuʔ	hold in high

The changes of /j/ phoneme in the medial at BI vocabularies into /y/ phoneme at BPR vocabularies if it is preceded by /n/ nasal voice.

**1.2.28 The changes of /-o-/ phoneme in the medial position become /-u-/ phoneme. The rule is: -o- → -u-**

Like the consequence data:

	BI	BPR	Meaning
1.	gosoʔ	wusoʔ	rub
2.	kotor	wutor	dirty
3.	toŋkat	ruŋga'd	stick
4.	pondoʔ	undoʔ	cottage
5.	tombaʔ	rumbeaʔ	spear

The changes of /o/ phoneme in the medial at BI vocabularies into /u/ phoneme at BPR vocabularies if its position as the second phoneme of its environment at the front.

**1.2.29 The Exception in Medial Changes of Word**

There are some exceptional changes that can not be explained by the specific formulas that occur in phoneme changes at medial word.

**1. The changes of phoneme /-a-/ in the medial position of BI vocabulary become diphthong /-ou-/ in BPR vocabulary. The rule is: -a- → -ou-**

Like the consequence data:

	BI	BPR	Meaning
1.	malam	aloum	night

**2. The changes of phoneme /-a-/ in the medial position of BI vocabulary become /-i-/ phoneme in BPR vocabulary. The rule is: -a- → -i-**

Like the consequence data:

	BI	BPR	Meaning
1.	cawat	yiweat	loincloth

**3. The changes of phoneme /-a-/ in the medial position in BI vocabulary become phoneme /-ei-/ in BPR vocabulary. The rule is: -a- → -ei-**

Like the consequence data:

	BI	BPR	Meaning
1.	penca? silat	hilei?	martial arts

**4. The changes of phoneme /-b-/ in the medial position of BI vocabulary become /-p-/ in BPR vocabulary. The rule is: -b- → -p- phoneme**

Like the consequence data:

	BI	BPR	Meaning
1.	cabaŋ	cupeag	branch

**5. The phoneme changes of /-u-/ in the medial position in BI vocabulary become phoneme /-e-/ in BPR vocabulary. The rule is: -u- → -e-**

Like the consequence data:

	BI	BPR	Meaning
1.	buah	weah	fruit

**6. The changes of phoneme /-u-/ in the medial position of BI vocabulary become diphthong/-ui-/ in BPR vocabulary. The rule is: -u- → -ui-**

Like the consequence data:

	BI	BPR	Meaning
1.	hapus	apuiš	delete

**7. The changes of phoneme /-m-/ in the medial position at BI vocabularies become phoneme /-l-/ at BPR vocabularies. The rule is: -m- → -l-**

Like the consequence data:

	BI	BPR	Meaning
1.	semua	leloa	all

**8. The changes of phoneme /-m-/ in the medial position at BI vocabularies become phoneme /-n-/ at BPR vocabularies. The rule is: -m- → -n-**

Like the consequence data:

	BI	BPR	Meaning
1.	pemukul	nukol	beater

**9. The changes of phoneme /-e-/ in the medial word become diphtong /-ue-/. The rule is: -e- → -ue-**

Like the consequence data:

	BI	BPR	Meaning
1.	rempeye?	mpe?yue?	peanut brittle

**10. The changes of phoneme /-e-/ in the medial position become phoneme /-u-/. The rule is: -e- → -u-**

Like the consequence data:

	BI	BPR	Meaning
1.	pegan	pugeat	hold
2.	(2) (617)	ketilan	kutulan      bulbul

**11. The changes of phoneme /-k-/ in the medial position at BI vocabulary become phoneme /-q-/ in BPR vocabulary. The rule is: -k- → -q-**

Like the consequence data:

	BI	BPR	Meaning
1.	takut	raqu't	scare

**12. The changes of phoneme /-u-/ in the medial position in BI vocabulary become phoneme /-o-/ in BPR vocabulary. The rule is: -u- → -o-**

Like the consequence data:

	BI	BPR	Meaning
1.	tujuh	ujoh	seven

**13. The changes of phoneme /-l-/ in the medial position in BI vocabulary become phoneme /-r-/ in BPR vocabulary. The rule is : -l- → -r-**

Like the consequence data :

	BI	BPR	Meaning
1.	telunju?	runju?	fore finger

**14. The changes of phoneme /-r-/ in the medial position in BI vocabulary become /-w-/ phoneme in BPR vocabulary. The rule is : -r- → -w-**

Like the consequence data :

	BI	BPR	Meaning
1.	buruŋ hantu	uwuŋ andau	owl

**15. The changes of phoneme /-i-/ in the medial position in BI vocabularies become /-ui-/ phoneme in BPR vocabularies. The rule is : -i- → -ui-**

Like the consequence data :

	BI	BPR	Meaning
1.	(1) (536) maŋgis	maŋguih	manggoosta

**16. The changes of phoneme /-s-/ in the medial position in BI vocabulary become phoneme /-z-/ in BPR vocabulary. The rule is : -s- → -z-**

Like the consequence data :

	BI	BPR	Meaning
1.	piŋsan	wiŋzat	unconscious

**17. The Phoneme Changes in the Final Position**

**1. The changes of phoneme /-t/ in the final position become phoneme /-ʔt/.**

**The rule is : -t → -ʔt**

Like the consequence data:

	BI	BPR	Meaning
1.	berat	wereʔt	heavy
2.	dekat	keʔt	near
3.	gigit	riʔt	bite
4.	laut	lauʔt	sea
5.	rambut	amuʔt	hair

The final /t/ phoneme in BI vocabularies has changed into /ʔt/ phoneme in BPR vocabularies if it is preceded by /a, i, u/ vowels.

**2. The changes of phoneme /-t/ in the final position become phoneme /-ʔ/.**

**The rule is: -t → -ʔ**

Like the consequence data:

	BI	BPR	Meaning
1.	ulat	ulaeʔ	caterpillar
2.	pencaʔ silat	hileiʔ	martial arts

The changes of /t/ phoneme in final position at BI vocabularies into /ʔ/ phoneme in BPR vocabularies when it is preceded by /a/ vowel.

**3. The changes of phoneme /-ŋ/ in the final position become / phoneme /-ʔ/. The rule is: -ŋ → -ʔ**

Like the consequence data :

	BI	BPR	Meaning
1.	punʒun	unʒuʔ	back
2.	ompon	umboʔ	toothless
3.	pinʒan	winʒeaʔ	waist
4.	gudaŋ	wudeaʔ	warehouse
5.	kandaŋ	randeaʔ	cage

The changes of /ŋ/ phoneme in the final position of BI vocabularies into /ʔ/ phoneme in BPR vocabularies occur for all kind of vowels which precede it without exception.

**4. The changes of phoneme /-ŋ/ in the final position become phoneme /-g/.The rule is: -ŋ → -g**

Like the consequence data :

	BI	BPR	Meaning
1.	bariŋ	weriʒ	lie down
2.	binataŋ	weteaʒ	animal
3.	bintaŋ	wideaʒ	star
4.	hiduŋ	idug	nose
5.	jantuŋ	jendug	heart

The changes of /ŋ/ phoneme at the final position in BI vocabularies into /g/ phoneme in BPR vocabularies occur if it is preceded by /a, i, u/ vowels.

**5. The changes of phoneme /-ŋ/ in the final position become phoneme /-t/.**

**The rule is: -ŋ → -t**

Like the consequence data :

	BI	BPR	Meaning
1.	anʒiŋ	añeit	dog
2.	dataŋ	weteat	come

3.	panjang	wanjeat	long
4.	peganj	pugeat	hold
5.	tulanj	rulat	bone

The changes of /ŋ/ phoneme in the final position at BI vocabularies become /t/ phoneme at BPR vocabularies occur if it is preceded by /a, i/ vowels.

**6. The changes of phoneme /-a/ in the final position become phoneme /-u/.**

**The rule is: -a → -u**

Like the consequence data:

	BI	BPR	Meaning
1.	tiga	rigu	three
2.	jala besar	yelu deag	big net
3.	kera	ru?	monkey
4.	tiga belas	rigu leh	thirteen
5.	tiga puluh	rigu uluh	thirty

The final /a/ phoneme in BI vocabularies have changed into /u/ phoneme in BPR vocabularies occur when it is preceded by /g, l, r/ consonants.

**7. The changes of phoneme /-n/ in the final position become phoneme /-t/.**

**The rule is : -n → -t**

Like the consequence data :

	BI	BPR	Meaning
1.	awan	awat	cloud
2.	berjalan	jeleat	walking
3.	daun	reut	leaf
4.	hujan	ujeat	rain
5.	licin	ceit	slippery

The changes of /n/ phoneme in the final position at BI vocabularies into /t/ phoneme at BPR vocabularies occur when it is preceded by /a, i, u/ vowels.

**8. The changes of phoneme /-u/ in the final position become phoneme /-ou/.**

**The rule is: -u → -ou**

Like the consequence data:

	BI	BPR	Meaning
1.	itu	tou	that/those
2.	kuku	rukou	nail
3.	kutu	wutou	louse
4.	satu	atou	one
5.	siku	hikou	elbow

The changes of /u/ phoneme in the final position at BI vocabularies become /ou/ phoneme at BPR vocabularies occur when it is preceded by /t, k/ consonants.

**9. The changes of phoneme /-u/ in the final position become/ phoneme /-au.**

**The rule is: -u → -au**

Like the consequence data:

	BI	BPR	Meaning
1.	paru-paru	parau-parau	lungs
2.	peṅhulu	peṅulau	village chief
3.	ṅiru	niṅrau	flat basket
4.	ikan hiu	ikan iyau	shark
5.	kayu	ṙayau	wood

The final /u/ phoneme in BI vocabularies has changed into /au/ phoneme in BPR vocabularies occur when it is preceded by /r, y, l/ consonants and /i/ vowel.

**10. The changes of phoneme /-r/ in the final position become phoneme /-a/.**

**The rule is: -r → -a**

Like the consequence data:

	BI	BPR	Meaning
1.	benar	nea	correct
2.	deṅar	ṅea	listen
3.	lebar	libea	wide
4.	leher	yea	neck
5.	pasir	wasea	sand

The changes of /r/ phoneme in the final position at BI vocabularies into /a/ phoneme at BPR vocabularies occur if it is preceded by /a, e, i, u/ vowels.

**11. The changes of phoneme /-r/ in the final position become phoneme /-ʔ/.**

**The rule is: -r → -ʔ**

Like the consequence data:

	BI	BPR	Meaning
1.	air	ayeiʔ	water
2.	ekor	ikoʔ	tail
3.	jambu air	yemu ayeiʔ	rose apple
4.	mata air	anto ayeiʔ	spring water
5.	tidurkan (me)	tiduʔ ṅiao	put to bed

The changes of /r/ phoneme in the final position at BI vocabularies into /ʔ/ phoneme at BPR vocabularies occur if it is preceded by vowel-vowel /ai/ and /o, u/ vowel.



**12. The changes of phoneme /-i/ in the final position become phoneme /-ei/.**

**The rule is : -i → -ei**

Like the consequence data:

	BI	BPR	Meaning
1.	api	apei	fire
2.	disini	sinei	here
3.	kami	amei	we
4.	tali	ralei	string

The changes of /i/ phoneme in the final position at BI vocabularies into /ei/ phoneme in BPR vocabularies occur when it is preceded by /m, n/ nasal voices and /l, p/ consonants.

**13. The changes of phoneme /i/ in the final position become phoneme /e/.**

**The rule is: -i → -e**

Like the consequence data :

	BI	BPR	Meaning
1.	suñai	huñae	river
2.	ubi kayu	be yu	cassava
3.	intai	mindae	spy on

The final /i/ phoneme at BI vocabularies have changed into /e/ phoneme in BPR vocabularies if it is preceded by /b/ consonant and vowel-vowel /ai/ phoneme.

**14. The changes of /-m/ phoneme in the final position become /-p/ phoneme.**

**The rule is : -m → -p**

Like the consequence data:

	BI	BPR	Meaning
1.	garam	gereap	salt
2.	hitam	itap	black
3.	tajam	rajeap	sharp
4.	jarum	yerup	needle
5.	ayam	ayap	chicken

The final /m/ phoneme in BI vocabularies have changed into /p/ phoneme in BPR vocabularies occur if it is preceded by /a, u/ vowels.

**15. The changes of /-m/ phoneme in the final position become /-‘p/ phoneme.**

**The rule is: -m → -‘p**

Like the consequence data:

	BI	BPR	Meaning
1.	cium	iyu’p	kiss
2.	tikam (me)	rika’p	stabbing

3. asam                      asa'p                      sour

The changes of /m/ phoneme in the final position at BI vocabularies into /'p/ phoneme in BPR vocabularies occur when it is preceded by vowel-vowel /iu/ phoneme and /ka, sa/ phoneme.

**16. The changes of /-p/ phoneme in the final position become /-'p/ phoneme.**

**The rule is:    -p → -'p**

Like the consequence data:

	BI	BPR	Meaning
1.	asap	asa'p	smoke
2.	hidup	idu'p	life
3.	hisap	isa'p	suction
4.	atap	ata'p	roof
5.	usap	wosea'p	wipe

The changes of /p/ phoneme in the final position at BI vocabularies into /'p/ phoneme at BPR vocabularies occur while it is preceded by /a, u/ vowels.

**17. The changes of /-l/ phoneme in the final position become /-ʔ/ phoneme.**

**The rule is : -l → -ʔ**

Like the consequence data:

	BI	BPR	Meaning
1.	kecil	ꞑeciʔ	small
2.	ambil	amaeʔ	take
3.	pintal (me)	indaʔ	tangled

The changes of /l/ phoneme in the final position at BI vocabularies into /ʔ/ phoneme at BPR vocabularies occur while it is preceded by /a, i/ vowels.

**18. The changes of /-s/ phoneme in the final position become /-h/ phoneme.**

**The rule is:    -s → -h**

Like the consequence data :

	BI	BPR	Meaning
1.	napas	napeh	breath
2.	panas	wanaeh	hot
3.	peras	ꞑaeh	squeeze
4.	alis	alaih	eyebrow
5.	halus	aluih	refined

The changes of /s/ phoneme in the final position at BI vocabularies into /h/ phoneme at BPR vocabularies occur while it is preceded by /a, i, u/ vowels.

## 1. The Exception in the final changes

There are some exceptional changes that can not be explained by the specific formulas that occur in phoneme changes at final word.

### 1.1 The phoneme changes of /-ŋ/ in the final position become phoneme /-d/.

The rule is:  $-ŋ \rightarrow -d$

Like the consequence data:

BI	BPR	Meaning
1. cacinŋ	yaceid	worm

### 1.2 The phoneme changes of /-ŋ/ in the final position become phoneme /-‘t/.

The rule is:  $-ŋ \rightarrow -‘t$

Like the consequence data:

BI	BPR	Meaning
1. oranŋ	ura’t	person

### 1.3 The changes of /-ŋ/ phoneme in the final position become /-‘p/ phoneme.

The rule is:  $-ŋ \rightarrow -‘p$

Like the consequence data:

BI	BPR	Meaning
1. apunŋ (me)	ŋapou’p	float

### 1.4 The changes of phoneme /-ŋ/ in the final position become phoneme /-‘g/.

The rule is:  $-ŋ \rightarrow -‘g$

Like the consequence data:

BI	BPR	Meaning
1. pisaŋ	isa’g	banana
2. pisaŋ batu	isa’g wetu	batu banana

### 1.5 The changes of phoneme /-ŋ/ in the final position become/ phoneme /-‘d/.

The rule is:  $-ŋ \rightarrow -‘d$

Like the consequence data:

	BI	BPR	Meaning
1. (1) (48)	daginŋ	ragi’d	meat

### 1.6 The phoneme changes of /-ŋ/ in the final position at BI vocabulary

become /-‘ʔ/ honeme at BPR vocabulary. The rule is:  $-ŋ \rightarrow -‘ʔ$

Like the consequence data:

BI	BPR	Meaning
1. burunŋ	uro’ʔ	bird

**1.7 The changes of /-a/ phoneme in the final position at BI vocabularies become diphthong /-ea/ in BPR vocabularies. The rule is: -a → -ea**

Like the consequence data:

BI	BPR	Meaning
1. ronda ...	ronea ...	night guard
2. gereja	gerejea	church
3. manja	manjea	mango
4. laba-laba	labea-labea	spider
5. muda	undea	young

**1.8 The phoneme changes of /-a/ in the final position in BI vocabularies become phoneme /-o/ in BPR vocabularies. The rule is: -a → -o**

Like the consequence data:

BI	BPR	Meaning
1. buja	wujo	flower
2. dua	ruwo	two
3. ia	ño	she/he
4. kepala	palo?	head
5. dada	redo	chest

**4.1.2.2.1 The phoneme changes of /-a/ in the final position at BI vocabularies become diphthong /-ou/ at BPR vocabularies. The rule is: -a → -ou**

Like the consequence data:

BI	BPR	Meaning
1. apa	pou	what
2. dimana	mənou	where
3. lima	imou	five
4. mata	atou	eye
5. matahari	atourai	sun

**4.1.2.2.2 The phoneme changes of /-a/ in the final position at BI vocabularies become diphthong /-ao/ at BPR vocabularies. The rule is: -a → -ao**

Like the consequence data:

BI	BPR	Meaning
1. pura	hurao	temple
2. pusaka	pusakao	heirloom
3. rusa	usao	deer

**4.1.2.2.3 The changes of /-a/ phoneme in the final position at BI vocabularies become /-oa/ phoneme at BPR vocabularies. The rule is : -a → -oa**

Like the consequence data:

BI	BPR	Meaning
1. nama	namoa	name

2. (yang) mana (na) noa                      which one

**4.1.2.2.4 The phoneme changes of /-n/ in the final position at BI vocabularies**

**become phoneme /-'t/ at BPR vocabularies. The rule is: -n → -'t**

Like the consequence data:

BI	BPR	Meaning
1. bulan	ulea't	moon
2. makan	aka't	eat
3. makanan	maka't	food

**4.1.2.2.5 The phoneme changes of /-n/ in the final position at BI vocabularies**

**become phoneme /-d/ at BPR vocabularies. The rule is: -n → -d**

Like the consequence data:

BI	BPR	Meaning
1. ikan	ikad	fish
2. kawin	raweid	marry

**4.1.2.2.6 The phoneme changes of /-n/ in the final position at BI vocabularies**

**become phoneme /-'d/ at BPR vocabularies. The rule is: -n → -'d**

Like the consequence data:

BI	BPR	Meaning
1. lain	lai'd	different

**4.1.2.2.7 The phoneme changes of /-n/ in the final position become phoneme**

**/-p/. The rule is: -n → -p**

Like the consequence data:

BI	BPR	Meaning
1. rajin	rajip	diligent

**4.1.2.2.8 The phoneme changes of /-b/ in the final position at BI vocabularies**

**become phoneme /-p/ at BPR vocabularies. The rule is: -b → -p**

Like the consequence data:

BI	BPR	Meaning
1. Lalab	lalap	dish of raw vegetables

**4.1.2.2.9 The phoneme changes of /-u/ in the final position at BI vocabularies**

**become diphtong /-ao/ at BPR vocabularies. The rule is : -u → -ao**

Like the consequence data:

BI	BPR	Meaning
1. tempat	tuŋku	mba'd ruŋgao    furnace
2. tuŋku	ruŋgao	fireplace
3. kutu	utao	louse

4. peñu	peñao	turtle
5. panu	wanao	skin fungus

**4.1.2.2.10 The phoneme changes of /-r/ in the final position at BI vocabularies become phoneme /-t/ at BPR vocabularies. The rule is: -r → -t**

Like the consequence data:

BI	BPR	Meaning
1. pusar	usat	navel

**4.1.2.2.11 The phoneme changes of /-r/ in the final position at BI vocabularies become phoneme /-l/ at BPR vocabularies. The rule is: -r → -l**

Like the consequence data:

BI	BPR	Meaning
1. kikir	ikael	rasp

**4.1.2.2.12 The phoneme changes of /-i/ in the final position in BI vocabularies become phoneme /-ai/ in BPR vocabularies. The rule is: -i → -ai**

Like the consequence data:

BI	BPR	Meaning
1. hati	atai	lever
2. kaki	rakai	foot
3. matahari	atourai	sun
4. mati	atai	die
5. pipi	ipai	cheek

**4.1.2.2.13 The phoneme changes of /i/ in the final position become diphtong /ae/. The rule is: -i → -ae**

Like the consequence data :

BI	BPR	Meaning
1. gali	galae?	dig

**4.1.2.2.14 The phoneme changes of /-k/ in the final position become phoneme /-t/. The rule is: -k → -t**

Like the consequence data:

BI	BPR	Meaning
1. tunju?	ruñut	show something

**4.2 The Addition Phonemes in Pulau Rengas Dialect**

There are some addition phonemes occur in Pulau Rengas dialect. It can be happen at initial, medial and final position of word.

#### 4.2.1 The Addition Phonemes at Initial Position

There are the addition phonemes at initial position that can not be explained by the specific formulas, it means as the exception, as the data show below :

##### 4.2.1.1 The phoneme addition of /y-/ in the initial position of it's environment. The increasing follows the rule: Ø- → y-

Like the consequence data:

	BI	BPR	Meaning
1.	leher	yea	neck
2.	beo	yoʔ	parrot

##### 4.2.1.2 The addition of /t-/ phoneme in the initial position of it's environment. The increasing follows the rule: Ø- → t-

Like the consequence data:

	BI	BPR	Meaning
1.	injaʔ	tijeaʔ	stampede

The addition of /t/ phoneme in the initial position at BPR vocabulary occur if /i/ vowel as the first letter.

##### 4.2.1.3 The addition of /ŋ-/ phoneme in the initial position of it's environment at BPR vocabularies. The increasing follows the rule: Ø- → ŋ-

Like the consequence data:

	BI	BPR	Meaning
1.	alir (me)	ŋalie	flow
2.	apuŋ (me)	ŋapou'p	float
3.	igau (me)	ŋigau (ma)	delirious

##### 4.2.1.4 The addition of /m-/ phoneme in the initial position of it's environment at BPR vocabulary. The increasing follows the rule: Ø- → m-

Like the consequence data :

	BI	BPR	Meaning
1.	intai	mindae	to spy

##### 4.2.1.5 The addition of phoneme /w-/ in the initial position of it's environment. The increasing follows the rule: Ø- → w-

Like the consequence data:

	BI	BPR	Meaning
1.	urut	woru't	massage
2.	usap	wosea'p	wipe

## 4.2.2 The Addition Phonemes at Medial Position

### 4.2.1.1 The addition of phoneme /-w-/ in the medial position of it's environment. The increasing follows the rule: -Ø- → -w-

Like the consequence data :

	BI	BPR	Meaning
1.	dua	ruwo	two
2.	garuʔ	rewu'd	scratch
3.	tidur	riduwa	sleep
4.	tua	ruwou	old
5.	luas	luwaeh	wide

The addition of /w/ phoneme in the medial position at BPR vocabularies occur if it is followed or preceded by /u/ vowel.

### 4.2.1.2 The addition of phoneme /-y-/ in the medial position of it's environment.

The increasing follows the rule: -Ø- → -y-

Like the consequence data:

	BI	BPR	Meaning
1.	air	ayeiʔ	water
2.	cium	iyu'p	kiss
3.	jambu air	yemu ayeiʔ	rose apple
4.	ikan hiu	ikan iyau	shark
5.	mata air	anto ayeiʔ	water spring

The increasing of /y/ phoneme in the medial position at BPR vocabularies occur if there is /i/ vowel in its environment, the addition can be happen after or before /i/ vowel.

### 4.2.1.3 The addition of phoneme /-n-/ in the medial position of it's environment. The increasing follows the rule: Ø- → -n-

Like the consequence data:

	BI	BPR	Meaning
1.	bulu mata	ulu anto	eyelashes
2.	mata kaki	anto akai	ankle
3.	mata bajaʔ	anto wajeag	ploughshare
4.	muda	undea	young
5.	ludah	ondeah	saliva

The increasing of /n/ phoneme in the medial position of BPR vocabularies occur if it is preceded by /a, u/ vowels, after delete the first letter of it's environment.



#### 4.2.1.4 The exception at medial position of addition phonemes

4.2.1.4.1 The addition of /-ʔ-/ phoneme in the medial position of it's environment at BPR vocabulary. The increasing follows the rule : -Ø- → -ʔ-

Like the consequence data:

BI	BPR	Meaning
1. rempeyeʔ	mpeʔyueʔ	peanut brittle

4.2.1.4.2 The addition of /-e-/ phoneme in the medial position of it's environment at BPR vocabularies. The increasing follows the rule: -Ø- → -e-

Like the consequence data:

BI	BPR	Meaning
1. alir	nalie	flow
2. gergaji	regeji	saw
3. lilin	liliet	candle

4.2.1.4.3 The addition of /-t-/ phoneme in the medial position of it's environment at BPR vocabulary. The increasing follows the rule : -Ø- → -t-

Like the consequence data:

BI	BPR	Meaning
1. mandikan (me)	manit-ei	bathe

#### 4.2.2 The Addition Phonemes at Final Position

4.2.2.1 The addition of /-ʔ/ phoneme in the final position of it's environment.

The increasing follows the rule: -Ø → -ʔ

Like the consequence data:

BI	BPR	Meaning
1. gali	galaeʔ	to delve
2. kepala	paloʔ	head
3. dagu	reguʔ	chin
4. timba	rimoʔ	bucket
5. beo	yoʔ	parrot

The increasing of /ʔ/ phoneme in the final position of BPR vocabularies occur if it is preceded by /a, i, o, u/ vowels.

#### 4.2.2.2 The addition of /-o/ phoneme in the final position of it's environment.

The increasing follows the rule:  $-\emptyset \rightarrow -o$

Like the consequence data:

	BI	BPR	Meaning
1.	naŋka	naŋgao	jack fruit
2.	gerhana	gerhanao	eclipse
3.	luka	lukao	wound
4.	lama	lamao	long
5.	supaya	supayao	so that

The addition of /o/ phoneme in the final position at BPR vocabularies occur if it is preceded by some phoneme, they are /ka, ma, na, ra, ya/

#### 4.2.2.3 The addition of /-t/ phoneme in the final position of it's environment.

The increasing follows the rule:  $-\emptyset \rightarrow -t$

Like the consequence data:

	BI	BPR	Meaning
1.	malu	malot	shy
2.	pemalu	pamalaut	shier
3.	tida? malu	di? ido malaut	not shy
4.	raba	rebot	grope

The addition of /t/ phoneme in the final position at BPR vocabularies occur if it is preceded by /u, a/ vowels.

#### 4.2.2.4 The exception at final position of addition phonemes

##### 4.2.3.4.1 The addition of /-w/ phoneme in the final position of it's environment.

The increasing follows the rule:  $-\emptyset \rightarrow -w$

Like the consequence data:

	BI	BPR	Meaning
1.	abu	abuw	ash
2.	bulu	uluw	plume

#### 4.3 The Deletion Phonemes in Pulau Rengas Dialect

There are some deletion phonemes occur at Pulau Rengas dialect, they are at initial, medial and final position of word.

### 4.3.1 The Deletion Phonemes at Initial Position

#### 4.3.1.1 The deletion of /r-/ phoneme in the initial position, we can see the

**rule: r- → Ø-**

Like the consequent data :

	BI	BPR	Meaning
1.	rambut	amu't	hair
2.	rumput	umbu'd	grass
3.	rusu?	usou?	flank
4.	rumah	umah	house
5.	rusa	usao	deer

The deletion of /r/ phoneme in the initial position at BPR vocabularies occur if it is followed by /a, i, u/ vowels.

#### 4.3.1.2 The deletion of /b-/ phoneme in the initial position, we can see the rule:

**b- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	baña?	eña?	many, much
2.	baru	eru	new
3.	bulan	ulea't	moon
4.	bisul	isul	abscess
5.	bera?	irea?	mired

The deletion of /b/ phoneme in the initial position of BPR vocabularies occur while it is followed by /a, e, i, u/ vowels.

#### 4.3.1.3 The deletion of /n-/ phoneme in the initial position, we can see the rule:

**n- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	nasi basi	asai wesi	spoiled rice
2.	nasi belum matang	asai atah	uncooked rice
3.	nasi kukus	asai kukuih	steamed rice

The deletion of /n/ phoneme in the initial position at BPR vocabularies occur if it is followed by /as/ phoneme.

#### 4.3.1.4 The deletion of /d-/ phoneme in the initial position, we can see the

**rule: d- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	debu	abu	dust

2.	darat	ereɑ't	land
3.	dusun	usut	orchard
4.	dukuŋ	ukuʔ	support
5.	dari	eri	from

The deletion of /d/ phoneme in the initial position at BPR vocabularies occur if it is followed by /a, e, u/ vowels.

**4.3.1.5 The deletion of /de-/ phoneme in the initial position, we can see the rule: de- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	dekat	kea't	near
2.	deŋan	ŋan	with
3.	deŋar	ŋea	listen
4.	delapan	lapan	eight
5.	ke delapan	na ka lapat	eighth

The deletion of /de/ phoneme in the initial position at BPR vocabularies occur when it is followed by /ŋ/ nassal voice and /k, l/ consonants.

**4.3.1.6 The deletion of /e-/ phoneme in the initial position, we can see the rule: e- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	empat	mba'd	four
2.	elang	laʔ	eagle
3.	emas	maeh	gold
4.	embun	mbout	dew
5.	enam	nam	six

The deletion of /e/ phoneme in the initial position at BPR vocabularies occur if it is followed by /m, n/ nassal voices and /l/ consonant.

**4.3.1.7 The deletion of /h-/ phoneme in the initial position, we can see the rule: h- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	hapus	apuiš	delete
2.	hati	atai	lever
3.	hiduŋ	idug	nose
4.	hidup	idu'p	life
5.	hijau	ijau	green

The deletion of /h/ phoneme in the initial position at BPR vocabularies occur if it is followed by /a, i, u/ vowels.

**4.3.1.8 The deletion of /s-/ phoneme in the initial position, we can see the rule:**

**s- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	satu	atou	one
2.	suliŋ	uleig	flute
3.	suŋai	uŋai	tributary

The deletion of /s/ phoneme in the initial position at BPR vocabularies occur if it is followed by /a, u/ vowels.

**4.3.1.9 The deletion of /se-/ phoneme in the initial position, we can see the**

**rule: se- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	selimut	limo't	blanket
2.	semut	mu't	ant
3.	sepatu	patou	shoes
4.	sebelas	bleh	eleven
5.	sembilan	mileat	nine

The deletion of /se/ phoneme in the initial position at BPR voabularies occur when it is followed by /m/ nassal voice and /b, l, p/ consonants.

**4.3.1.10 The deletion of /k-/ phoneme in the intial position, we can see the**

**rule: k- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	kami	amei	we
2.	mata kaki	anto akai	ankle
3.	kuda-kuda	udo-udo	sawhorse
4.	kuciŋ	uceg	cat
5.	kutu	utao	louse

The deletion of /k/ phoneme in the initial position at BPR vocabularies occur when it is followed by /a, i, o, u/ vowels.

**4.3.1.11 The deletion of /ke-/ phoneme in the initial position, we can see the rule: ke- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	kepala	paloʔ	head
2.	keraʔ	raʔ	rice crust
3.	kera	ruʔ	monkey
4.	kempis	mbaiš	deflated
5.	kenciŋ	njeʔ	pee

The deletion of /ke/ phoneme in the initial position at BPR vocabularies occur while it is followed by /m, n/ nasal voices and /c, p, r/ consonants.

**4.3.1.12 The deletion of /l-/ phoneme in the initial position at BPR vocabularies occur if it is followed by /a, i, u/ vowels, we can see the rule: l- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	laŋit	aŋeit	sky
2.	lima	imou	five
3.	lurus	urouis	straight
4.	lubaŋ asap	ubonŋ asa'p	chimney
5.	ludah	ondeah	saliva

**4.3.1.13 The deletion of /le-/ phoneme in the initial position, we can see the rule: le- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	leher	yea	neck
2.	lepat	paeʔ	steam cake
3.	lepas	paeh	free
4.	letakkan	taʔ ei	put
5.	letus	toih	erupt

The deletion of /le/ phoneme in the initial position at BPR vocabularies occur if it is followed by /h, p, t/ consonants.

**4.3.1.14 The deletion of /m-/ phoneme in the initial position, we can see the rule: m- → Ø-**

Like the consequence data :

	BI	BPR	Meaning
1.	makan	aka't	eat
2.	malam	aloum	night
3.	minum	inoum	drink

- |    |        |       |       |
|----|--------|-------|-------|
| 4. | mulut  | ulout | mouth |
| 5. | muntah | utah  | vomit |

The deletion of /m/ phoneme in the initial position at BPR vocabularies occur when it is followed by /a, i, u/ vowels.

**4.3.1.15 The deletion of /p-/ phoneme in the initial position, we can see the rule: p- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	punggung	uŋu?	back
2.	pusar	usat	navel
3.	pipi	ipai	cheek
4.	pondo?	undo?	cottage
5.	pera?	ira?	silver

The deletion of /p/ phoneme in the initial position at BPR vocabularies occur when it is followed by /e, i, o, u/ vowels.

**4.3.1.16 The deletion of /ge-/ phoneme in the initial position, we can see the rule: ge- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	gergaji	regeji	saw
2.	gegetu?	getu?	getuk
3.	gelap	lap	dark
4.	gemu?	pu?	fat
5.	gelaŋ	lea?	bracelet

The deletion of /ge/ phoneme in the initial position at BPR vocabularies occur if it is followed by /g, l, m, r/ consonants.

**4.3.1.17 The deletion of /t-/ phoneme in the initial position, we can see the rule: t- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	tulaŋ	ulaŋ	shinbone
2.	tiaŋ	yag	pole
3.	tuma	umou	chigoe
4.	turun	uꞤrot	down
5.	tusu?	usou?	pricker

The deletion of /t/ phoneme in the initial position at BPR vocabularies occur if it is followed by /i, u/ vowels.

**4.3.1.18 The deletion of /te-/ phoneme in the initial position, we can see the rule: te- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	tejah	ŋah	middle finger
2.	telunjuʔ	runjuʔ	index finger
3.	tejah	ŋah	living room
4.	tempat	mba'd	furnace
5.	teronŋ	roʔ	eggplant

The deletion of /te/ phoneme in the initial position at BPR vocabularies occur if it is followed by /m, ŋ/ nasal voices and /l, r/ consonants.

**4.3.1.19 The exception of addition phoneme at initial position**

**4.3.1.19.1 The deletion of /be-/ phoneme in the initial position at BPR vocabularies, we can see the rule: be- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	benar	nea	right
2.	betis	tih	calf
3.	beras	reh	rice
4.	belut	lu't	eel
5.	beo	yoʔ	parrot

**4.3.1.19.2 The deletion of /bi-/ phoneme in the initial position at BPR vocabularies, we can see the rule: bi- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	binataŋ	neteag	animal holder

**4.3.1.19.3 The deletion of /ce-/ phoneme in the initial position at BPR vocabularies, we can see the rule: ce- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	cecaʔ	caʔ	house little lizard

**4.3.1.19.4 The deletion of /i-/ phoneme in the initial position at BPR vocabularies, we can see the rule: i- → Ø**

Like the consequent data:

	BI	BPR	Meaning
1.	itu	tou	that
2.	hari ini	ari nai	today



**4.3.1.19.5 The deletion of /ka-/ phoneme in the initial position at BPR vocabularies, we can see the rule: ka- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	ubi kayu	be yu	cassava

**4.3.1.19.6 The deletion of /ma-/ phoneme in the initial position at BPR vocabularies, we can see the rule: ma- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	yang mana	na noa	which one

**4.3.1.19.7 The deletion of /pe-/ phoneme in the initial position at BPR vocabularies, we can see the rule: pe- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	peras	raeh	squeeze
2.	perut	rout	stomach
3.	pemukul	nukol	beater
4.	petai	tai	pungent odor bean
5.	pelu?	lou?	hug

**4.3.1.19.8 The deletion of /ti-/ phoneme in the initial position at BPR vocabularies, we can see the rule: ti- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	tida?	dea?	not

**4.3.1.19.9 The deletion of /to-/ phoneme in the initial position at BPR vocabularies, we can see the rule: to- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	toke?	keat	gecko

**4.3.1.19.10 The deletion of /u-/ phoneme in the initial position at BPR vocabularies, we can see the rule: u- → Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	ubi	be	cassava

**4.3.1.19.11 The deletion of /w-/ phoneme in the initial word, we can see the rule: w- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. waru	eru	hibiscus

**4.3.1.19.12 The deletion of /j-/ phoneme in the initial position at BPR vocabularies, we can see the rule: j- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. jilat	ilea't	lick up

**4.3.1.19.13 The deletion of /leh-/ phoneme in the initial position at BPR vocabularies, we can see the rule: leh- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. leher	yea	neck

**4.3.1.19.14 The deletion of /sed-/ phoneme in the initial position of BPR vocabularies, we can see the rule: sed- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. sedikit	ikit	little

**4.3.1.19.15 The deletion of /ket-/ phoneme in the initial position at BPR vocabularies, we can see the rule: ket- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. ketia?	ya?	armpit

**4.3.1.19.16 The deletion of /har-/ phoneme in the initial position at BPR vocabularies, we can see the rule: har- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. harimau	imau	tiger

**4.3.1.19.17 The deletion of /tep-/ phoneme in the initial position at BPR vocabularies, we can see the rule: tep- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. tepian	yat	edge

**4.3.1.19.18 The deletion of /tel-/ phoneme in the initial position at BPR vocabularies, we can see the rule: tel- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. telunjuk	ujgoup	face downward

**4.3.1.19.19 The deletion of /re-/ phoneme in the initial position, we can see the rule: re- → Ø-**

Like the consequent data:

BI	BPR	Meaning
1. rempeye?	mpe?yue?	peanut brittle
2. rendah	ndeah	low

**4.3.1.19.20 The deletion of /ra-/ phoneme in the initial position, we can see the rule: ra- → Ø-**

Like the consequent data:

BI	BPR	Meaning
1. rambutan	mbutan	rambootan

**4.3.1.19.21 The deletion of /a-/ phoneme in the initial position, we can see the rule: a - → Ø-**

Like the consequent data:

BI	BPR	Meaning
1. apa	pou	what
2. anja	nsou	swan

**4.3.1.19.22 The deletion of /c-/ phoneme in the initial position, we can see the rule: c- → Ø-**

Like the consequent data:

BI	BPR	Meaning
1. cium	iyu'p	kiss
2. cina	inou	china

**4.3.1.19.23 The deletion of /ku-/ phoneme in the initial position at BPR vocabularies, we can see the rule: ku- → Ø-**

Like the consequent data:

BI	BPR	Meaning
1. telur kutu	lo tou	lice eggs

**4.3.1.19.24 The deletion of /ko-/ phoneme in the initial position at BPR vocabularies, we can see the rule: ko- → Ø-**

Like the consequent data:

BI	BPR	Meaning
1. kopiah	piah	rimless cap

**4.3.1.19.25 The deletion of /li-/ phoneme in the initial position at BPR vocabularies, we can see the rule: li- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. licin	ceit	slippery

**4.3.1.19.26 The deletion of /pu-/ phoneme in the initial position, we can see the rule: pu- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. dua puluh	wo luh	twenty

**4.3.1.19.27 The deletion of /g-/ phoneme in the initial position, we can see the rule: g- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. gulai	uleai	curry
2. guntur	undua	thunder

**4.3.1.19.28 The deletion of /ne-/ phoneme in the initial position, we can see the rule: ne- → Ø-**

Like the consequence data:

BI	BPR	Meaning
1. nene?	ne? noa	grandmother

**4.3.2 The Deletion Phonemes at Medial Position**

**4.3.2.1 The deletion of /-b-/ phoneme in the middle position, we can see the rule: -b- → -Ø-**

Like the consequent data:

BI	BPR	Meaning
1. rambut	amu't	hair
2. timba	rimo	pail
3. sambal	hameal	chili spicy
4. omba?	umea?	wave
5. lambat	lamea't	slow

The deletion of /b/ phoneme in the middle position at BPR vocabularies occur if it is preceded by /m/ nasal voice.

#### 4.3.2.2 The deletion of /-n-/ phoneme in the middle position, we can see the

**rule: -n- → -Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	bintaŋ	wideag	star
2.	muntah	utah	vomit
3.	punda?	udo?	shoulder
4.	inja?	tijea?	stampede

The deletion of n/ phoneme in the middle position at BPR vocabularies occur if it is followed by /d, j, t/ consonants.

#### 4.3.2.3 The deletion of /-d-/ phoneme in the middle position, we can see the

**rule: -d- → -Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	ronda	ronea	night guard
2.	menduŋ	menug	cloudy
3.	pende?	wanea?	shorts
4.	mandi	manit	take a bath
5.	sandar	sanea	lean on

The deletion of /d/ phoneme in the middle position at BPR vocabularies occur if it is preceded by /n/ nasal voice.

#### 4.3.2.4 The deletion of /-h-/ phoneme in the middle position, we can see the

**rule: -h- → -Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	jahit	yei'd	sew
2.	bahu	weu	shoulder
3.	peŋhulu	peŋulau	headman
4.	pahit	wai't	bitter
5.	jahit	yei'd	sewing thread

The deletion of /h/ phoneme in the middle position at BPR vocabularies occur if it is followed by /i, u/ vowels.

**4.3.2.5 The deletion of /-se-/ phoneme in the middle position, we can see the rule: -se- → -Ø-**

Like the consequent data:

BI	BPR	Meaning
1. kesebelas	ka bleh	eleventh
2. kesembilan.belas	na ka milon leh	nineteenth
3. kesepuluh	na ka puloh	tenth

The deletion of /se/ phoneme in the middle position at BPR vocabularies occur if it is followed by /m/ nassal voice and /b, p/ consonants.

**4.3.2.6 The deletion of /-g-/ phoneme in the middle position, we can see the rule:**

**-g- → -Ø-**

Like the consequence data:

BI	BPR	Meaning
1. punggung	uŋuʔ	back
2. jangut	yeŋu'd	beard
3. manja	maŋea	mango

The deletion of /g/ phoneme in the middle position at BPR vocabularies occur if it is preceded by /ŋ/ nassal voice.

**4.3.2.7 The exception at medial position of deletion phoneme**

**4.3.2.7.1 The deletion of /-r-/ phoneme in the middle position at BPR vocabularies, we can see the rule: -r- → -Ø-**

Like the consequent data:

BI	BPR	Meaning
1. garuʔ	ṙewu'd	scratch
2. gergaji	regeji	saw
3. periuʔ	woyouʔ	cooking pot
4. kerbau	ṙobeau	buffalo
5. pergi	pəgi	go

**4.3.2.7.2 The deletion of /-re-/ phoneme in the middle position at BPR vocabularies, we can see the rule: -re- → -Ø-**

Like the consequent data:

BI	BPR	Meaning
1. berenaŋ	woneaŋ	swimming

**4.3.2.7.3 The deletion of /-na-/ phoneme in the middle of position at BPR vocabularies, we can see the rule: -na- → -Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	binataŋ	weteag	animal

**4.3.2.7.4 The deletion of /-e-/ phoneme in the middle position at BPR vocabularies, we can see the rule: -e- → -Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	sendoʔ	hnduʔ	spoon
2.	kerupuʔ	krupaoʔ	cracker
3.	kesebelas	ka bleh	eleventh
4.	keseribu	na ka sribua	thousandth
5.	sebelas	bleh	eleven

**4.3.2.7.5 The deletion of /-ha-/ phoneme in the middle position at BPR vocabularies, we can see the rule: -ha- → Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	matahari	atourai	sun
2.	pahat	wa'd	chisel

**4.3.2.7.6 The deletion of /-l-/ phoneme in the middle position at BPR vocabularies, we can see the rule: -l- → -Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	kelima belas	na ka imo aleh	fifteenth

**4.3.2.7.7 The deletion of /-m-/ phoneme in the middle position at BPR vocabularies, we can see the rule: -m- → -Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	pemalas	pa alaeh	shiftless

**4.3.2.7.8 The deletion of /-li-/ in the middle position at BPR vocabularies, we can see the rule: -li- → -Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	belimbij	wembeij	star fruit

**4.3.2.7.9 The deletion of /-er-/ phoneme in the middle position at BPR vocabularies, we can see the rule: -er- → -Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	seribu	sibu	one thousand

**4.3.2.7.10 The deletion of /-ah-/ phoneme in the middle position at BPR vocabularies, we can see the rule: -ah- → -Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	dahulu	rule	ago

**4.3.2.7.11 The deletion of /-ri-/ phoneme in the middle position, we can see the rule: -ri- → -Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	berijin	wegin	bañan tree
2.	terima	temo	acceptance

**4.3.2.7.12 The deletion of /-ra-/ phoneme in the middle position at BPR vocabularies, we can see the rule: -ra- → -Ø-**

Like the consequent data:

	BI	BPR	Meaning
1.	berani	woni	brave
2.	seratus	satoih	one hundred

**4.3.2.7.13 The deletion of /-i-/ phoneme in the middle position, we can see the rule: -i- → Ø**

Like the consequent data:

	BI	BPR	Meaning
1.	biawa?	wewea?	lizard

**4.3.2.7.14 The deletion of /-y-/ phoneme in the middle position, we can see the rule: -y- → -Ø-**

Like the consequence data:

	BI	BPR	Meaning
1.	ñiru	nirau	flat basket

**4.3.3 The Deletion Phonemes at Final Position of Word**

**4.3.3.1 The deletion of /-r/ phoneme in the final position, we can see the rule:**

**-r → -Ø**

Like the consequent data:



BI	BPR	Meaning
1. akar	aka	root
2. benar	nea	correct
3. deŋar	ŋea	listen
4. ular	ula	snake
5. tikar	rika	a plaited mat

The deletion of /r/ phoneme in the final position at BPR vocabularies occur if it is preceded by /a/ vowel.

## 5. CONCLUSIONS AND SUGGESTIONS

### 5.1 Conclusions

The use of Pulau Rengas dialect by the people of the original Pulau Rengas has undergone many changes and shifts from generation to generation, because that is how language, always changing. As one form of cultural richness and local languages, it is appropriate to be considered and preserved to remain part of the colors of Indonesian culture in general.

After analyzing Pulau Rengas dialect in Merangin district as a study of phonological variation, the writer concludes that there are various forms of changes, additions and deletions sounds in Pulau Rengas dialect to Indonesian, as summarized in the following formulas:

#### 1. The changes

##### 1.1 The changes phoneme at initial position :

No.	Formulas	No.	Formulas
1.	<b>t- → r-</b>	7.	<b>g- → w-</b>
2.	<b>b- → w-</b>	8.	<b>k- → r-</b>
3.	<b>c- → y-</b>	9.	<b>k- → w-</b>
4.	<b>d- → r-</b>	10.	<b>j- → y-</b>
5.	<b>p- → w-</b>	11.	<b>o- → u-</b>
6.	<b>g- → r-</b>	12.	<b>s- → h-</b>

The exception at initial changes :

No.	Formulas	No.	Formulas
1.	<b>t- → h-</b>	11.	<b>l- → r-</b>
2.	<b>t- → n-</b>	12.	<b>l- → y-</b>
3.	<b>t- → r-</b>	13.	<b>l- → b-</b>
4.	<b>b- → g-</b>	14.	<b>s- → l-</b>
5.	<b>i- → ñ-</b>	15.	<b>s- → ñ-</b>

6.	<b>m- → w-</b>	16.	<b>s- → k-</b>
7.	<b>d- → w-</b>	17.	<b>h- → w-</b>
8.	<b>e- → i-</b>	18.	<b>r- → w-</b>
9.	<b>p- → h-</b>	19.	<b>p- → t-</b>
10.	<b>g- → s-</b>		

1.2 The changes phoneme at medial position :

No.	Formulas	No.	Formulas
1.	<b>-t- → -d-</b>	15.	<b>-i- → -ei-</b>
2.	<b>-ŋ- → -n-</b>	16.	<b>-i- → -ai-</b>
3.	<b>-a- → -e-</b>	17.	<b>-i- → -e-</b>
4.	<b>-a- → -ea-</b>	18.	<b>-i- → -ae-</b>
5.	<b>-a- → -o-</b>	19.	<b>-i- → -y-</b>
6.	<b>-a- → -ae-</b>	20.	
7.	<b>-a- → -u-</b>	21.	<b>e- → a-</b>
8.	<b>-u- → -o-</b>	22.	<b>e- → i-</b>
9.	<b>-u- → -ou-</b>	23.	<b>e- → o-</b>
10.	<b>-u- → -ao-</b>	24.	<b>-e- → -ea-</b>
11.	<b>-u- → -oi-</b>	25.	<b>-e- → -ə-</b>
12.	<b>-u- → -w-</b>	26.	<b>-p- → -b-</b>
13.	<b>-r- → -r̄-</b>	27.	<b>-k- → -g-</b>
14.	<b>-c- → -j-</b>	28.	<b>-j- → -y-</b>
			<b>-o- → -u-</b>

The exception at medial changes :

No.	Formulas	No.	Formulas
1.	<b>-a- → -ou-</b>	9.	<b>-e- → -ue-</b>
2.	<b>-a- → -i-</b>	10.	<b>-e- → -u-</b>
3.	<b>-a- → -ei-</b>	11.	<b>-k- → -q-</b>
4.	<b>-b- → -p-</b>	12.	<b>-u- → -o-</b>
5.	<b>-u- → -e-</b>	13.	<b>-l- → -r-</b>
6.	<b>-u- → -ui-</b>	14.	<b>-r- → -w-</b>
7.	<b>-m- → -l-</b>	15.	<b>-i- → -ui-</b>
8.	<b>-m- → -n-</b>	16.	<b>-s- → -z-</b>

1.3 The changes phoneme at final position :

No.	Formulas	No.	Formulas	No.	Formulas
1.	<b>-t → -‘t</b>	7.	<b>-n → -t</b>	13.	<b>-i → -e</b>
2.	<b>-t → -ʔ</b>	8.	<b>-u → -ou</b>	14.	<b>-m → -p</b>
3.	<b>-ŋ → -ʔ</b>	9.	<b>-u → -au</b>	15.	<b>-m → -‘p</b>
4.	<b>-ŋ → -g</b>	10.	<b>-r → -a</b>	16.	<b>-p → -‘p</b>
5.	<b>-ŋ → -t</b>	11.	<b>-r → -ʔ</b>	17.	<b>-l → -ʔ</b>
6.	<b>-a → -u</b>	12.	<b>-i → -ei</b>	18.	<b>-s → -h</b>

The exception at final changes :

No.	Formulas	No.	Formulas	No.	Formulas
1.	<b>-ŋ → -d</b>	9.	<b>-a → -ou</b>	16.	<b>-b → -p</b>
2.	<b>-ŋ → -'t</b>	10.	<b>-a → -ao</b>	17.	<b>-u → -ao</b>
3.	<b>-ŋ → -'p</b>	11.	<b>-a → -oa</b>	18.	<b>-r → -t</b>
4.	<b>-ŋ → -'g</b>	12.	<b>-n → -'t</b>	19.	<b>-r → -l</b>
5.	<b>-ŋ → 'd</b>	13.	<b>-n → -d</b>	20.	<b>-i → -ai</b>
6.	<b>-ŋ → 'ʔ</b>	14.	<b>-n → 'd</b>	21.	<b>-i → -ae</b>
7.	<b>-a → -ea</b>	15.	<b>-n → -p</b>	22.	<b>-k → -t</b>
8.	<b>-a → -o</b>				

## 2. The addition

### 2.1 The addition at initial position, as exception :

1. **Ø- → w-**
2. **Ø- → y-**
3. **Ø- → t-**
4. **Ø- → ŋ-**
5. **Ø- → m-**

### 2.2 The addition at medial position :

1. **-Ø- → -w-**
2. **-Ø- → -y-**
3. **-Ø- → -n-**

The exception at medial position :

1. **-Ø- → -ʔ-**
2. **-Ø- → -e-**
3. **-Ø- → -t-**

### 2.3 The addition at final position :

1. **-Ø → -ʔ**
2. **-Ø → -o**
3. **-Ø → -t**

The exception at final position :

1. **-Ø → -w**

## 3. The deletion

### 3.1 The deletion at initial position :

No.	Formulas	No.	Formulas	No.	Formulas
1.	<b>r- → Ø-</b>	7.	<b>h- → Ø-</b>	13.	<b>le- → Ø-</b>
2.	<b>b- → Ø-</b>	8.	<b>s- → Ø-</b>	14.	<b>m- → Ø-</b>
3.	<b>n- → Ø-</b>	9.	<b>se- → Ø-</b>	15.	<b>p- → Ø-</b>
4.	<b>d- → Ø-</b>	10.	<b>k- → Ø-</b>	16.	<b>ge- → Ø-</b>
5.	<b>de- → Ø-</b>	11.	<b>ke- → Ø-</b>	17.	<b>t- → Ø-</b>
6.	<b>e- → Ø-</b>	12.	<b>l- → Ø-</b>	18.	<b>te- → Ø-</b>

The exception :

No.	Formulas	No.	Formulas	No.	Formulas
1.	<b>be- → Ø-</b>	11.	<b>w- → Ø-</b>	20.	<b>ra- → Ø-</b>
2.	<b>bi- → Ø-</b>	12.	<b>j- → Ø-</b>	21.	<b>a- → Ø-</b>
3.	<b>ce- → Ø-</b>	13.	<b>leh- → Ø-</b>	22.	<b>c- → Ø-</b>
4.	<b>i- → Ø</b>	14.	<b>sed- → Ø-</b>	23.	<b>ku- → Ø-</b>
5.	<b>ka- → Ø-</b>	15.	<b>ket- → Ø-</b>	24.	<b>ko- → Ø-</b>
6.	<b>ma- → Ø-</b>	16.	<b>har- → Ø-</b>	25.	<b>li- → Ø-</b>
7.	<b>pe- → Ø-</b>	17.	<b>tep- → Ø-</b>	26.	<b>pu- → Ø-</b>
8.	<b>ti- → Ø-</b>	18.	<b>tel- → Ø-</b>	27.	<b>g- → Ø-</b>
9.	<b>to- → Ø-</b>	19.	<b>re- → Ø-</b>	28.	<b>ne- → Ø-</b>
10.	<b>u- → Ø-</b>				

3.2 The deletion at medial position :

No.	Formulas	No.	Formulas
1.	<b>-b- → -Ø-</b>	4.	<b>-h- → -Ø-</b>
2.	<b>-n- → -Ø-</b>	5.	<b>-se- → -Ø-</b>
3.	<b>-d- → -Ø-</b>	6.	<b>-g- → -Ø-</b>

The exception :

No.	Formulas	No.	Formulas
1.	<b>-r- → -Ø-</b>	8.	<b>-li- → -Ø-</b>
2.	<b>-re- → -Ø-</b>	9.	<b>-er- → -Ø-</b>
3.	<b>-na- → -Ø-</b>	10.	<b>-ah- → -Ø-</b>
4.	<b>-e- → -Ø-</b>	11.	<b>-ri- → -Ø-</b>
5.	<b>-ha- → Ø-</b>	12.	<b>-ra- → -Ø-</b>
6.	<b>-l- → -Ø-</b>	13.	<b>-i- → Ø</b>
7.	<b>-m- → -Ø-</b>	14.	<b>-y- → -Ø-</b>

3.3 The deletion at final position :

1. **-r → -Ø**

## 5.2 Suggestion

Pulau Rengas dialect is one of the Malay dialect variants in Jambi province, precisely in Merangin district. Different dialect compared with other dialects around the village of Pulau Rengas makes it unique and special. Realizing that the uniqueness can be lost at any time in the rush of times that go ahead and change, the writer have tried to analyze and absorption description and the classification of BPR, however the writer believes that, it is not perfect yet. The research and description just in the first step in classification of BPR through the collecting of

BPR vocabularies. So that, the writer hopes especially that the local government of Merangin district in order to preserve the variety of languages and cultures that exist in the region as a legacy that we can continue for the younger generation. Then the research can be contributed to linguistics field in general.

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# CHAPTER 7

## THE COMPARISON BETWEEN KERINCI SIULAK AND KERINCI RAWANG DIALECT

Yelnim  
Nawa Vina Rahayu Anggriani

### 1. BACKGROUND OF DISCUSSION

The occurrence of diversity or variations in language is not only caused by speakers who can not live alone but also because of its different social interaction activities. One of the regional languages that developed in Indonesia is the Kerinci language. The Kerinci language is used as the first language by the Kerinci people in communicating using variations that are appropriate to the cultural context. In daily communication and social interaction, the people of Kerinci use the Kerinci language. The Kerinci language has various dialects, including the Kerinci Siulak dialect and the Kerinci Rawang dialect. The Siulak community in socializing and interacting with other people uses the Siulak dialect as well as the Hamparan Rawang community.

The Kerinci language is also a supporter of the Kerinci regional culture, which is still well preserved by the people. In regional culture, the Kerinci language has a very important place among other types of culture. This is because the regional language is a medium for developing regional culture. Based on the description above, research on the Kerinci language can be useful for the development of Indonesian because Indonesian vocabulary can be developed from regional languages and know the terms in the Kerinci language with various dialects. According to Coupland (2007:5) language variation give detailed descriptions of how linguistic details of regional and social accents and dialects are distributed. Dialect is a general term for socially and geographically linked speech variation, and accent refers to pronunciation aspects of dialect. Language variations in dialect studies are distinguished by time, place, and social speaker.



According to Siegel (2010:1) Speakers of different dialects of the same language can understand each other. Kerinci dialect has various variations in almost every region. However, these dialects are also have differences, both at the phonological and lexical levels between dialects. However, speakers and interlocutors understand each other when speaking their respective dialect so that it does not prevent the Kerinci people from communicating with each other. Dialects based on field reviews are assumed to be different in each sub-district or village in Kerinci Regency, one of which is the Siulak and Rawang dialect of Kerinci Regency which are the observation areas in this research. The selection of the area was based on the fact that the geographical location was close to each other and historical review that the three villages came from the same lineage.

*Variasi yang terkait dengan daerah asal atau lokasi geografis penuturnya disebut dialek. Dalam pemakainya, kelompok penutur ragam bahasa tertentu dari suatu bahasa akan saling mengerti terhadap ragam-ragam lain dari bahasa yang sama.*  
Mulyani (2020:77)

Variations related to the area of origin or geographic location of the speakers are called dialects. In its use, groups of speakers of a certain variety of a language will understand each other against other varieties of the same language (Translated by Anggriani).

Variations related to the area of origin or geographic location of speakers are called dialects. At the user, a group of speakers of a particular language variety of a language will understand each other to the same variety of other languages.

Kerinci language recognizes language variations which can be called dialects. Dialect boundaries have not been determined with certainty because there has been no special research on the geographical boundaries of the Kerinci area. However, the Kerinci language is classified into three major dialect groups, namely the Upper Kerinci dialect, the Middle Kerinci dialect and the Lower Kerinci dialect. Amirruddin (2003:13) states that There are approximately 177 dialects in the Kerinci language. The number of dialects is the same as the number of villages in Kerinci Regency. the factor causing dialect is a group of people who form a village even though the village is only limited by roads or rivers.

The researcher presents examples of differences in conversation using the Kerinci language with the Siulak dialect and the Kerinci language with the Rawang dialect:

**Kerinci language that uses the Siulak dialect**

Mizniwati : Pagi  
Asrizal : Pagi, apo Kaba?  
Mizniwat : Sehat, Terimo Kasih. Iko manen?  
Asrizal : Aku sehat ugo.  
Mizniwati : Apo gawe minin?  
Asrizal : Agi duduk bae same maco buku, iko manen?  
Mizniwati : Aku sedang bagawe minin.  
Asrizal : Gawe apo?  
Mizniwati : Aku gawe kak umah sakit?, iko manen?  
Asrizal : Aku kak umah bae.  
Mizniwati : Oo, sudah makan?  
Asrizal : Sudah.

**Kerinci language that uses the Rawang dialect**

Mizniwati : Pagi  
Asrizal : Pagi, pu Kaba ?  
Mizniwati : Sihoak, moksih. ikao mapang?  
Asrizal : Akau sihoak ugeo.  
Mizniwati : Apu gawi mining?  
Asrizal : Agi dudeok boe sme bacu buku, ikao mapang?  
Mizniwati : Akau agi kerjeo mning  
Asrizal : Kerju apu?  
Mizniwati : Akau kerjeo di umah sakingk, ikao mapang?  
Asrizal : Akau dumeah boe.  
Mizniwati : Oo, sudeah makoa?  
Asrizal : Sudeah.

**Meaning**

Mizniwati : Morning  
Asrizal : Morning, how are you?  
Mizniwati : I'm good , Thank you. How about you?  
Asrizal : I'm feeling well also.  
Mizniwati : What are you doing now?  
Asrizal : Just sitting and reading a book, how are you doing?  
Mizniwati : I'm working now.  
Asrizal : What do you do?  
Mizniwati : I work in a hospital, how about you?  
Asrizal : I just stay at home.  
Mizniwati : Oo,have you had breakfast?  
Asrizal : Yes I have breakfast.

Dialect of the Kerinci Siulak and Kerinci Rawang languages, although sometimes there are some that in terms of writing will be the same in shape, but if we hear from the way of pronunciation, the accent or rhythm will be very different.

The research area of dialectology cannot be separated from the geographical aspect or area determination. There are many regions in Indonesia where there are still many that have not been studied on regional dialects. The form of language that exists in the people of Kerinci Regency, researchers want to explore through a study on an aspect of the existing language including the use of Siulak and Rawang dialects which are used in their daily lives in communicating and interacting with the surrounding community.

The location of the two points of observation became an attraction for researchers to examine the Kerinci Siulak dialect and the Kerinci Rawang dialect. The research takes two observation points of two villages in Kerinci Regency, namely Siulak and Hamparan Rawang. The dialect used at each observation point deserves to be studied because based on temporary observations, there are differences between the two dialects. In accordance with the title of this research, the author will describe the comparison between Kerinci Siulak and Kerinci Rawang dialects.

## **1.2 Identification of Discussion**

In this research, the researcher chooses to analyze the comparison between Kerinci Siulak and Kerinci Rawang dialect. Based on the background which has been explained previously, this research will identify the problem as follows.

1. Children who have the ability to speak Indonesian first will reduce speakers of regional languages which will eventually lead to the extinction of regional languages.
2. It is feared that children who have regional language skills will not be able to keep up with the times because they cannot get along with other people who have other languages with them.
3. Environmental factors affect the first language of children aged 3-5 years, children are less able to communicate in Indonesian.

### **1.3 Limitation of the Problems**

After identifying the problem, The research analyzes the comparison between Kerinci Siulak an Kerinci Rawang dialect this research only focuses on the regional language of Kerinci Siulak and Kerinci Rawang. The scope of the problem in this study is limited as follows:

1. The language taken is only the regional language of Kerinci, including KerinciSiulak and KerinciRawang.
2. The researcher used fourth male informants, who lived in the KerinciSiulak and KerinciRawang areas, by limiting their age, which was above 40-50 years because the speech tool is still good to make it easier for researcher to understand the information provided by informants.

### **1.4 Formulation of the Problems**

This research analyzes the comparison between Kerinci Siulak and Kerinci Rawang dialect. In analyzing, the formulation of the problem in this research is as follows:

1. What are the language variations between the KerinciSiulak and Kerinci Rawang dialects?
2. What are dialect Siulak and Rawang both know the dialect rule?
3. What are the factors that cause language variation?

### **1.5 Purpose of the Discussion**

Based on formulation of the problem, the researcher takes purpose of the problem. This research analyzes the comparison between Kerinci Siulak and Kerinci Rawang dialect. In order to get the results, the purpose of this research is to describe:

1. Explain the language variations between the KerinciSiulak and KerinciRawang dialects.
2. To know the dialect Siulak and dialect Rawang rule
3. To explain the factors that cause language variation.

### **1.6 Significance of the Discussion**

The significance of the problem is the impact of achieving the research objectives. in this study the researcher can describe how the solution of the

researcher in analyzing the comparison between Kerinci Siulak and Kerinci Rawang dialect. The significance of this research is:

1. Based on the research background, the writer hopes that this research can make a significant contribution to sociolinguistics learning and broaden the views of the English department in particular, and the views of sociolinguistics in general.
2. The development of the theory of language variation is part of sociolinguistics, which is expected to increase knowledge about language skills, Indonesian and regional languages as a first language.
3. Increase knowledge in the field of sociolinguistics regarding the influence of the first language on the ability of children aged 3-5 years in language, Indonesian and regional languages.
4. Increase knowledge about language skills in children aged 3-5 years.
5. Increase parents knowledge about the importance of learning local languages as children's first language.
6. Increasing the knowledge about linguistic.

## **2. RELATED LITERATURE**

### **2.1 Sociolinguistics**

Sociolinguistics is an interdisciplinary science between sociology and linguistics, two fields of empirical science that have a very close relationship. Regarding sociology, there have been many limitations that have been made by various sociologists, sociology is an objective and scientific study of humans in society, and of the institutions, and social processes that exist in society. Sociology seeks to find out how society came into being, lasted, and persisted. By studying social institutions and all social problems in a society, it will be known how humans adapt to their environment, how they socialize, and place themselves in their respective places in society. While linguistics is a field of science that studies language, or a field of science that takes language as an object of research.

Wardaugh (2015:15) who stated that sociolinguistics is a branch of science that is concerned with investigating the relationship between language and society in order to better understand the structure of language and how language functions in communication. In the opinion of Holmes (2013:1) sociolinguistics is the study of the relationship between language and society that explains language differences

in the social context in which people live and how people convey and construct aspects of their social identity through their language.

According to Wijana (2006:7) sociolinguistic relates to the use of language in a social society where something the speaking community does is influenced by

The situations and conditions around it or the speaking community is located. As stated in Fasold (2006:312) sociolinguistics is the study of language in social Context has demonstrated that all varieties of language including those quite far removed from standard or socially prestigious varieties are equally complex, regularly patterned, and capable of serving for the expression of any message their speakers might wish to communicate.

## **2.2 Language Variations**

Language variations are a characteristic in a language, the choice of language user's between linguistic forms variables is systematically limited by various linguistic and social factors that reflect the underlying grammar system. In addition, the choice of speakers and signatories between linguistic forms varies and partly shapes the social community to which language user's are targeted. Lucas (2001:3) mention that the language variation is a fact that takes into account different linguistic variants that can be correlated with social factors including age, socioeconomic class, gender, ethnic background, region, and sexual orientation.

## **2.3 Dialect**

Trudgill (2004: 2) said that dialect is a kind of language which deals with one's social and geographical origin. It can be said dialect if a dialect we used is understood by the other dialect users. Dialect is sometimes correlated with the worst language choice since it appears less formal than the standard forms. Trudgill (2004: 2) mentions that dialects are not peculiar or old-fashioned or rustic ways of speaking. As everybody has an origin, both social and geographical, they also speak dialects.

Based on Siegel (2010:2) dialect refers to variations of the same or different languages from one another in vocabulary, pronunciation, and grammar in certain geographic areas or social groups. Wardaugh ( ) says that the dialects of the same language or distinct languages are mutual intelligibility, if speakers can understand each other, they are speaking dialects of the same language, if they cannot, they are

speaking different languages. However, there are several problems with this criterion. For example, some speakers of standard German can understand standard Dutch, while others may find it incomprehensible. Your ability to understand someone who speaks differently from you may vary according to your experience with different ways of speaking.

Coupland (2007: 2) said that dialects are evolving social styles and they can be read for their contemporary as well as their historical associations with particular places or geographical dialects and with particular social groups or social dialects.

## **2.4 Rules of Language**

The characteristic of a rule, it may be said, is that it can be kept or broken. Certain particular actions are correct, and conform to the rule, certain others are incorrect, and break it. If the meaning of linguistic expressions is constituted by linguistic rules, the meaning must be a matter of the use, in the sense that the meaning of a linguistic expression is a matter of what the rules prescribe shall be done or not done on particular occasions. Fromkin (2009:9) says that grammar is the knowledge speakers have about the units and rules of their language, rules for combining sounds into words called phonology, rules of word formation called morphology, rules for combining words into phrases and phrases into sentences called syntax, as well as the rules for assigning meaning called semantics. The grammar, together with a mental dictionary called a lexicon.

According to Pinker (1999:7) grammar is an example of a combination system, in which a small inventory of elements can be assembled by rules into an immense distinct set of object.

## **2.5 Factors Influencing the Occurrence of Language Variations**

Language variation is a form of different language usage by speakers due to certain factors. Basically, language variation is determined by geographical factors, sociocultural factors, social status factors.

### **2.5.1 Geographical factors**

Variations of language related to the area of origin or geographic location of the speakers are called dialects. Meyerhoff (2011 :13) says that regional dialectology is the identification and mapping of boundaries between different varieties on the basis of clusters of similar and different features in particular

regions, towns or villages. The dialect, for example, the Kerinci language, has various dialects of Kerinci Siulak, Kerinci Tengah, Kerinci Ilir. In its use, groups of speakers of a certain variety of a language will understand each other against other varieties of the same language. So dialect must be a regional subunit in relation to a language, especially in its original or realized accent.

### **2.5.2 Sociocultural factors**

Holmes (2013:348) states that the sociocultural and physical environment that determines the differences that language develops. From this perspective, language provides a means for community knowledge, beliefs and cultural values. Culture is knowledge that is socially acquired. The relationship between language and culture that is by language, a child gets attitudes, values, ways of doing things and so on which we call culture or through language he learns cultural patterns in thinking and behaving in society. It is obvious that culture must be learned. Learning all of this is a process of socialization and is basically done through language, first at home, then at school and then in the wider community until the end of his life. It is obvious that language runs between the individual and the culture. For this reason, language must have its own privileges, to mediate between individuals and their cultures, and human language is capable of that.

Language as a means of cultural development implies that it is a cultural means to develop culture itself. Indonesian culture is developed through the Indonesian language. The treasures of Indonesian culture are explained and disseminated through the Indonesian language, because cultural acceptance can only be realized if that culture is understood, understood and upheld by the community itself. Apart from being a means of development, language also plays a role as a means of understanding. Language as a path of cultural succession implies that language plays a role as a means of cultural inheritance from generations to generations. On the relationship between language and art and religion is that language acts as a means of cultural inheritance from generation to generation. Language as an inventory of cultural features implies that language plays a role in naming or terming a new cultural element so that it can be conveyed and understood. In the process of learning and teaching culture, names or terms in



cultural elements also function as an inventory of the culture, which is useful for further development.

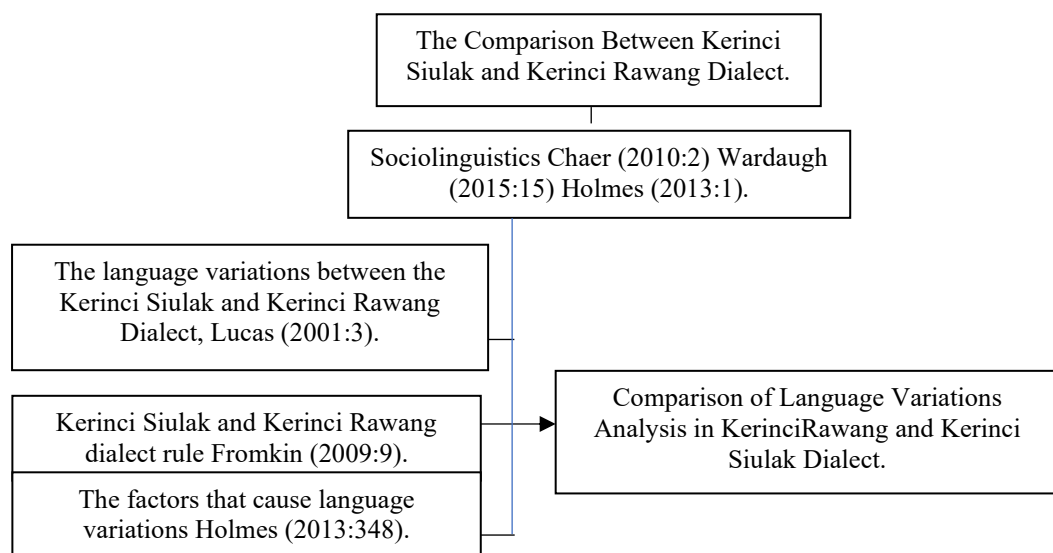
### 2.5.3 Social status factor

According to Mayerhoff (2011:165) Social class is a level of status based on occupation, income and wealth, but can also be measured in terms of aspiration and mobility. These factors can then be used to group individuals with similar scores on these factors into socioeconomic classes. Social class refers to groups of people who have certain similarities in social fields such as economy, work, education, position, caste, and so on. For example, A is a father in his family, who also has social status as a teacher. If he is a teacher at a public school, he is also the civil service class. If he is a scholar, he can enter the educated social class.

### 2.7 Theoretical Framework

Theoretical framework in this research referring to the step how to accomplish the problems in this research. The stages used in developing this framework are:

1. Distinguishing the forms of language variation used by native speakers of KerinciSiulak and KerinciRawang languages.
2. Analyzing what factors cause variations in the language of native speakers of KerinciSiulak and KerinciRawang languages.
3. This research uses sociolinguistics approach.



### **3. METHOD**

#### **3.1 Collecting Data**

According to Mack (2005:1) qualitative research is one type of scientific research. In general, scientific research consists of an investigation that seeks answers to questions, systematically uses a predetermined set of procedures to answer questions, gathers evidence, produces unspecified findings, and produces findings that can be applied outside the scope of the research. Qualitative research understands a particular research problem or topic from the perspective of the local communities involved. Qualitative research is very effective in obtaining culturally specific information about the values, opinions, behavior, and social context of a particular population.

Corbin (2015:5) also says that qualitative research is a study in which researchers are appointed to collect and interpret data, and make researchers part of the process of research as participants and the data they provide. Qualitative research uses an open and flexible design with careful ideas when conducting quantitative research.

Research on the comparison between Kerinci Siulak and Kerinci Rawang dialect researchers chose qualitative methods. The method used in this study is a qualitative descriptive method. This type of research explains the research findings by using linguistic data or facts. The selection of this type of research is based on the research objective which is to obtain an overview of language variations in the general public and the factors that influence the occurrence of language variations.

#### **3.2 Analyzing the Data**

Bogdan (2007:5) says that qualitative research is descriptive, the data collected is in the form of words or pictures rather than numbers. The written results of the research contain quotations from the data to illustrate and strengthen the presentation. The data includes interview transcripts, field notes, photos, videotapes, personal documents, memos, and other official records. In their quest for understanding, qualitative researchers do not reduce page after page of narrative and other data to numerical symbols. Qualitative articles and reports often contain citations and attempt to describe what a particular situation or view of the world is

like in narrative form. The written word is very important in the qualitative approach, both in recording data and in disseminating findings.

Data analysis in qualitative research is more focused on the process of systematically tracking and arranging interview transcripts, field notes, and other materials collected to increase understanding of these materials so that their findings can be presented to others. Furthermore, it is explained that data analysis involves working on data, data organization, sorting into certain units, synthesizing data, tracking patterns, finding things that are important and learned and determining what to tell others.

The data collected in the study were analyzed inductively, which is an analysis that does not aim to prove the truth of a hypothesis. The analysis was carried out based on the information obtained in the field, to arrive at the findings, conclusions can be drawn in the form of a theory based on patterns in the world in fact. Together with the data collection process, when the data is collected, the analysis process begins with the preparation of the researcher's reflection, which is a framework for thinking, and ideas, of the data found. Through this reflection, the data consolidation process is carried out.

#### **4. TECHNIQUE OF COLLECTING THE DATA**

##### **4.1 In-depth interview recording**

According to Creswell (2009:181) In qualitative interviews, researchers conduct face-to-face interviews with participants. Interview participants over the phone or conduct focus group interviews with 6-8 respondents in each group. These interviews include unstructured, generally open-form questions, but these are few and are designed to elicit the opinions and opinions of the participants.

In-depth interviews are usually conducted in person. The interviewer relationship was built in a normal atmosphere, so the conversation took place as an informal, everyday conversation. In-depth interviews are an important data acquisition for case studies. An in-depth interview is an interview that is flexible and open, not strictly structured and not formally regulated (Translated by Anggriani, 2014: 125).

This interview was conducted repeatedly on the same informant, with open-ended questions, namely questions about facts from events or activities, and opinions. The main purpose of in-depth interviews is to be able to present constructions of the present in a context regarding individuals, events, activities,

feelings, motivations, responses or perceptions, levels and forms of involvement, and so on. Therefore, in in-depth interviews, informants can express their opinions, and those opinions can be used as a basis for further research.

#### **4.2 Observation**

Creswell (2009:181) also says qualitative observations are those in which a researcher creates field notes about an individual's behavior or activity in the field. In these field notes, researchers record their activities on the research site in an unstructured or semi-structured way, based on some previous questions that the researcher wants to know. Qualitative observers can also play a variety of roles, from non-participants to full-participants.

The method of observation is done by observing directly the object under study. To obtain the desired data, this is done by observing the form of language used by the Kerinci community, namely the Kerinci Siulak and Kerinci Rawang languages.

In collecting the data, there are several things that researcher will do, as follow:

1. Researchers conducted questions and answers to informants, namely native speakers who use the Kerinci Siulak language and native speakers who use the Kerinci Rawang language.
2. The researcher recorded and analyzed the conversations that occurred between the speakers of Kerinci Siulak and Kerinci Rawang. The tool used can be an android phone.
3. Researchers write words which are variations of language to get data. The note-taking technique is used to record things that are needed by researchers, such as language that has the same meaning but different pronunciations.
4. The researcher uses a sound recording device (audio) in the form of a mobile phone.

#### **4.3 Technique of Analyzing the Data**

Qualitative research is an application of a natural approach to the study of a problem or findings related to individuals, phenomena, symbols, documents, and social phenomena using statistical procedures. This research identifies, analyzes, and understands patterned behavior and social processes in society, therefore

qualitative research is that focuses on understanding problems in social life based on real, complex, and detailed conditions. Research that uses an induction approach which has the objective of constructing a theory or hypothesis through the disclosure of facts is a research that uses a qualitative paradigm.

*Penelitian kualitatif adalah jenis penelitian yang menghasilkan penemuan penemuan yang tidak dapat dicapai dengan menggunakan prosedur-prosedur statistik atau dengan cara kuantifikasi lainnya. Penelitian kualitatif bersifat deskriptif dan cenderung menggunakan analisis dengan pendekatan induktif yang menekankan pada pemahaman mengenai masalah-masalah dalam kehidupan sosial. Murdiyanto (2020:19).*

Qualitative research is a type of research that produces findings that cannot be achieved by using statistical procedures or by other means of quantification. Qualitative research is descriptive and tends to use analysis with an inductive approach that emphasizes understanding of problems in social life (Translated by Anggriani).

There are three types of activities in data analysis, namely reduction, which is something separate from analysis. That is a form of analysis that sharpens, selects, focuses, discards, organizes data in which final conclusions can be drawn. The second display data, is a model as an organized collection of information that allows the description of conclusions and taking action. The third is drawing conclusions or verification which is a decision making from the beginning of data collection, causal flow and other proportions.

1. Researchers collect as much data as possible related to the object under study about language variations and their causal factors.
2. Researchers combine important data into one, researchers reduce data or combine the same data from different subjects.
3. Researchers carry out a coding process (giving serial numbers) which aims to make it easier for researchers to discuss the facts with theory.
4. The researcher draws the conclusions obtained from this research.

## **5. DISCUSSIONS**

### **5.1 Variations of the Sound Siulak and Rawang Dialect**

#### **5.1.1 Variation of vowel sounds with diphthongs**

Variation of vowel sounds with diphthongs are 15 variations, as shown in the following data:

### 5.1.1.1 Variation of sound /i/ → /ai/

This variation appears in the final syllable. The meaning that shows this variation is *we, day, water, fire, and turmeric* the Siulak language variation *kami, ahi, ayi, api* and *kunyit* and the Rawang language variation *kamai, ahai, ayai, apai, and kunyai?*. The data as following below:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>Kami</i>	<i>Kamai</i>	we
<i>Ahi</i>	<i>Ahai</i>	day
<i>Ayi</i>	<i>Ayai</i>	water
<i>Api</i>	<i>Apai</i>	fire
<i>Kunyit</i>	<i>kunyai?</i>	turmeric

Tabel 4.1.1.1 variation of sound /i/ → /ai/

From the table, it can be seen that there are phoneme changes vowel and diphthongs that appear in the area of observation. The Kerinci Siulak language the word *we, day, water, fire, turmeric* becomes *kami, ahi, ayi, api, kunyit* in the Kerinci Rawang language there is the addition of the phoneme /ai/ *tokamai, ahai, ayai, apai, kunyai?*.

### 5.1.1.2 Variation of sound /e/ → /au/

This variation appears in the middle syllable. The meaning that shows this variation is *glass* the Siulak language variation *geleh* the Rawang language variation *gelauh*. The data as following below :

Kerinci Siulak	Kerinci Rawang	Meaning
Geleh	Gelauh	glass

Table 4.1.1.2 Variation of sound /e/ → /au/

Based on the table, it can be seen that there are phoneme changes vowel and diphthongs that appear in the area of observation. The Kerinci Siulak language the word *glass* becomes *geleh* in the Kerinci Rawang language there is the addition of the phoneme /au/ to *gelauh*.

### 5.1.1.3 Variation of sound /i/ → /ui/

This variation appears in the middle and final syllable. The meaning that shows variation in the middle syllable is *calf* the Siulak language variation *betih* the Rawang language variation *betuih*. The variation in the final syllable is *take and but* the Siulak language variation *ambi?* and *tapi* the Rawang language variation *ambui* and *tapui*. The data as following below:

The variation in the middle syllable

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>betih</i>	<i>Betuih</i>	calf

Table 4.1.1.3 .1 Variation of sound /i/ → /ui/

The variation in the final syllable

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>ambi?</i>	<i>ambui</i>	take
<i>tapi</i>	<i>tapui</i>	but

Table 4.1.1.3.2 Variation of sound /i/ /ui/ →

From the table, it can be seen that there are phoneme changes vowel and diphthongs that appear in the area of observation. The Kerinci Siulak language the word calf becomes *betih* in the Kerinci Rawang language there is the addition of the phoneme /ui/ to *betuih* in the middle syllable. The Kerinci Siulak language the word take, but becomes *ambi?*, *tapi* in the Kerinci Rawang language there is the addition of the phoneme /ui/ to *ambui*, *tapui* in the final syllable.

#### 5.1.1.4 Variation of sound /e/ → /ui/

This variation appears in the middle syllable. The meaning that shows this variation is cake the Siulak language variation is *kuweh* and the Rawang language variation *kuwoih*. The data as following below:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>kuweh</i>	<i>kuwoih</i>	cake

Table 4.1.1.4 Variation of sound /e/ → /ui/

From the table, it can be seen that there are phoneme changes vowel and diphthongs that appear in the area of observation. The Kerinci Siulak language the word cake becomes *kuweh* in the Kerinci Rawang language there is the addition of the phoneme /ui/ to *kuwoih*.

#### 5.1.1.5 Variation of sound /a/ → /ai/

This variation appears in the middle syllable. The meaning that shows this variation is many and weight. The Siulak language variation *banyak* and *behat*, for the Rawang language variation *banyaik* and *behaik*. Data as follow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>banyak</i>	<i>banyaik</i>	many
<i>behat</i>	<i>behaik</i>	weight

Table 4.1.1.5 Variation of sound /a/ → /ai/

Based on the table, it can be seen that there are phoneme changes vowel and diphthongs that appear in the area of observation. The Kerinci Siulak language the

word many, weight becomes *banyak*, *behat* in the Kerinci Rawang language there is the addition of the phoneme /ai/ to *banyaik*, *behaik*.

#### 5.1.1.6 Variation of sound/a/ → /au/

This variation appears in the middle syllable. The meaning that shows this variation is crust, ketupat, wrong, hard the Siulak language variation *kehak*, *ketupat*, *salah*, *payah* the Rawang language variation *kehauk*, *ketupauk*, *salauh*, *payauh*.

The data as following bellow :

The variation in the middle syllable

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>kehak</i>	<i>kehauk</i>	crust
<i>ketupat</i>	<i>ketupauk</i>	ketupat
<i>salah</i>	<i>salauh</i>	wrong
<i>payah</i>	<i>payauh</i>	hard

Table 4.1.1.6 Variation of sound/a/ → /au/

From the table, it can be seen that there are phoneme changes vowel and diphtongs that appear in the area of observation. The Kerinci Siulak language the word *kehak*, *ketupat*, *salah*, *payah* in the Kerinci Rawang language there is the addition of the phoneme /au/ to *kehauk*, *ketupauk*, *salauh*, *payauh*.

#### 5.1.1.7 Variation of sound /u/ → /eu/

This variation appears in the final syllable. The meaning that shows this variation is crackers the Siulak language variation *kerupuk* and the Rawang language variation *kerupeuk*. The data as following bellow :

<b>KerinciSiulak</b>	<b>KerinciRawang</b>	<b>Meaning</b>
<i>kerupuk</i>	<i>Kerupeuk</i>	crackers

Table 4.1.1.7 Variation of sound /u/ → /eu/

From the table, it can be seen that there are phoneme changes vowel and diphtongs that appear in the area of observation. The Kerinci Siulak language the word *kerupuk* in the Kerinci Rawang language there is the addition of the phoneme /eu/ to *kerupeuk*.

#### 5.1.1.8 Variation of sound /u/ → /aw/

This variation appears in the final syllable. The meaning that shows this variation is I for the Siulak language variation *aku* and the Rawang language variation *akaw*. The data as following below :



<b>KerinciSiulak</b>	<b>KerinciRawang</b>	<b>Meaning</b>
<i>aku</i>	<i>Akaw</i>	I

Table 4.1.1.8 Variation of sound /u/ → /aw/

Based on the table, it can be seen that there are phoneme changes vowel and diphtongs that appear in the area of observation. The Kerinci Siulak language the word *aku* in the Kerinci Rawang language there is the addition of the phoneme /aw/ to *akaw*.

#### 5.1.1.9 Variation of sound /u/ → /oi/

This variation appears in the final syllable. The meaning that shows this variation is sultry, sitting, far, boat, porridge, monkey, and cough. For the Siulak language variation *perajuk*, *luduk*, *jauh*, *biduk*, *bubu*, *behuk*, and *batuk* for the Rawang language variation *pemajoik*, *dudoik*, *jaoih*, *bidoik*, *buboi*, *behoik* and *batoik*. The data as following below:

<b>KerinciSiulak</b>	<b>KerinciRawang</b>	<b>Meaning</b>
<i>perajuk</i>	<i>pemajoik</i>	sultry
<i>luduk</i>	<i>dudoik</i>	sitting
<i>jauh</i>	<i>jaoih</i>	far
<i>biduk</i>	<i>bidoik</i>	boat
<i>bubu</i>	<i>Buboi</i>	porridge
<i>behuk</i>	<i>Behoik</i>	monkey
<i>batuk</i>	<i>Batoik</i>	cough

Table 4.1.1.9 Variation of sound /u/ → /oi/

From the table, it can be seen that there are phoneme changes vowel and diphtongs that appear in the area of observation. The Kerinci Siulak language the word *perajuk*, *luduk*, *jauh*, *biduk*, *bubu*, *behuk*, *batuk* in the Kerinci Rawang language there is the addition of the phoneme /oi/ *topamajoik*, *dudoik*, *jaoih*, *bidoik*, *buboi*, *behoik*, *batoik*.

#### 5.1.1.10 Variation of sound /i/ → /eu/

This variation appears in the middle syllable. The meaning that shows this variation is give for the Siulak language variation *bagi* and for the Rawang language variation *bageuh*. The data as following bellow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>bagi</i>	<i>bageuh</i>	give

Table 4.1.1.10 Variation of sound /i/ → /eu/

From the table, it can be seen that there are phoneme changes vowel and diphtong that appear in the area of observation. The Kerinci Siulak language the

word *perjauk, luduk, jauh, biduk, bubu, behuk, batuk* in the Kerinci Rawang language there is the addition of the phoneme /eu/ to *pamajoik, dudoik, jaoih, bidoik, buboi, behoik, batoik*.

#### 5.1.1.11 Variation of sound /u/ → /ui/

This variation appears in the final syllable. The meaning that shows this variation is new for the Siulak language variation *bahu* and for the Rawang language variation *bahui*. Data as follow:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>bahu</i>	<i>Bahui</i>	new

Table 4.1.1.11 Variation of sound /u/ → /ui/

Based on the table, it can be seen that there are phoneme changes vowel and diphtongs that appear in the area of observation. The Kerinci Siulak language the word *bahu* in the Kerinci Rawang language there is the addition of the phoneme /ui/ to *bahui*.

#### 5.1.1.12 Variation of sound /u/ → /au/

This variation appears in the middle syllable. The meaning that shows this variation is spoon, pot, cendol, bent, and tomorrow for the Siulak language variation *senduk, piyuk, cindu, pingkuk*, and *isuk* for the Rawang language variation *sendauk, piyauk, cindau, pingkauk*, and *isauk*. This variation appears in the final syllable is hoe the Siulak language variation *pangku* and for the Rawang language variation *pangkau*. Data as follows:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>senduk</i>	<i>Sendauk</i>	spoon
<i>piyuk</i>	<i>Piyauk</i>	pot
<i>Pingkuk</i>	<i>pingkauk</i>	bent
<i>Isuk</i>	<i>Isauk</i>	tomorrow

Table 4.1.1.12.1 Variation of sound /u/ → /au/

Kerinci Siulak	Kerinci Rawang	Meaning
<i>pangku</i>	<i>pangkau</i>	hoe
<i>cindu</i>	<i>cindau</i>	cendol

Table 4.1.1.12.2 Variation of sound /u/ → /au/

#### 5.1.1.13 Variation of sound /a/ → /oi/

This variation appears in the final syllable. The meaning that shows this variation is lower for the Siulak language variation *bawa* and for the Rawang language variation *bawoih*. Data as follow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>Bawa</i>	<i>bawoih</i>	lower

Table 4.1.1.13 Variation of sound /a/ → /oi/

From the table, it can be seen that there are phoneme changes vowel and diphthongs that appear in the area of observation. The Kerinci Siulak language the word *bawa* in the Kerinci Rawang language there is the addition of the phoneme /oi/ to *bawoih*.

#### 5.1.1.14 Variation of sound /u/ → /ai/

This variation appears in the middle syllable. The meaning that shows this variation is break for the Siulak language variation *putuh* and for the Rawang language variation *putuih*. Data as follow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>putuh</i>	<i>putuih</i>	break

Table 4.1.1.14 Variation of sound /u/ → /ai/

Based on the table, it can be seen that there are phoneme changes vowel and diphthongs that appear in the area of observation. The Kerinci Siulak language the word *putuh* in the Kerinci Rawang language there is the addition of the phoneme /ai/ to *putuih*.

#### 5.1.1.15 Variation of sound /o/ → /ew/

This variation appears in the final syllable. The meaning that shows this variation is what and so that for the Siulak language variation *apo* and *supayo* for the Rawang language variation *apew* and *supayew*. Data as follow :

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>apo</i>	<i>apew</i>	what
<i>supayo</i>	<i>supayew</i>	so that

Table 4.1.1.15 Variation of sound /o/ → /ew/

From the table, it can be seen that there are phoneme changes vowel and diphthongs that appear in the area of observation. The Kerinci Siulak language the word *apo* and *supayo* in the Kerinci Rawang language there is the addition of the phoneme /ew/ to *apew* and *supayew*.

### 5.1.2 Variation of consonant sounds with diphthongs

Variation of consonant sounds with diphthongs are 4 variations, as shown in the following data:

### 5.1.2.1 Variation of sound /ŋ/ → /ai/

This variation appears in the final syllable. The meaning that shows this variation is corn for the Siulak language variation *gedang* and for the Rawang language variation *gedoai*. Data as follows :

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>gedang</i>	<i>gedoai</i>	big

Table 4.1.2.1 Variation of sound /ŋ/ → /ai/

Based on the table, it can be seen that there are differences in variations in the sound of consonants and diphthongs that appear in the observation area. In the word big which is found in the observation area of Kerinci Siulak, namely *gedang* /ŋ/ in the final syllable, the same thing also happened to Kerinci Rawang the word big becomes *gedoai* /ai/.

### 5.1.2.2 Variation of sound /ŋ/ → /oi/

This variation appears in the final syllable. The meaning that shows this variation is corn for the Siulak language variation *jagung* and for the Rawang language variation *jagoi*. Data as follows :

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>jagung</i>	<i>Jagoi</i>	corn

Table 4.1.2.2 Variation of sound /ŋ/ → /oi/

From the table, it can be seen that there are phoneme changes consonants and diphthongs that appear in the area of observation. The Kerinci Siulak language the word corn becomes *jagung* /ŋ/ in the Kerinci Rawang language there is the addition of the phoneme /oi/ to *jagoi*.

### 5.1.2.3 Variation of sound /m/ → /au/

This variation appears in the final silaba. The meaning that shows this variation is weave for the Siulak language variation *nganyam* and for the Rawang language variation *nganyau*. Data as follow :

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>nganyam</i>	<i>Nganyau</i>	weave

Table 4.1.2.3 Variation of sound /m/ → /au/

From the table, it can be seen that there are phoneme changes consonants and diphthongs that appear in the area of observation. The Kerinci Siulak language the word weave becomes *nganyam* /m/ in the Kerinci Rawang language there is the addition of the phoneme /au/ to *nganyau*.

#### 5.1.2.4 Variation of sound /n/ → /au/

This variation appears in the final silaba. The meaning that shows this variation is eight and craftsman for the Siulak language variation *lapan* and *tukau* for the Rawang language variation *selapau* and *tukau*. Data as follows:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>lapan</i>	<i>selapau</i>	eight
<i>tukang</i>	<i>tukau</i>	craftsman

Table 4.1.2.4 Variation of sound /n/ → /au/

Based on the table, it can be seen that there are phoneme changes consonants and diphthongs that appear in the area of observation. The Kerinci Siulak language the word eight and craftman becomes *lapan* and *tukang* /ŋ/ in the Kerinci Rawang language there is the addition of the phoneme /au/ to *selapau* and *tukau*.

#### 5.1.3. Variation of vowel sounds with consonant

Variation of vowel sounds with consonant are 6 variations, as shown in the following data:

##### 5.1.3.1 Variation of sound /t/ → /u/

This variation appears in the final syllable. The meaning that shows this variation is warm, healthy and window for the Siulak language variation *angat*, *sihat* and *singat* for the Rawang language variation *angauk* and *sihauk* and *singauk*. Data as follow:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>angat</i>	<i>angauk</i>	warm
<i>sihat</i>	<i>sihauk</i>	healthy
<i>singat</i>	<i>singauk</i>	window

Table 4.1.3.1 Variation of sound /t/ → /u/

From the table, it can be seen that there are phoneme changes vowel and consonants that appear in the area of observation. The Kerinci Siulak language the word *angat*, *sihat*, *singat* /t/ the Kerinci Rawang language there is the addition of the phoneme to *angauk*, *sihauk*, *singauk* /u/.

##### 5.1.3.2 Variation of sound /ŋ/ → /e/

This variation appears in the final silaba. The meaning that shows this variation is cage for the Siulak language variation *kandang* for the Rawang variation language *kande*. Data as follow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>kandang</i>	<i>kande</i>	cage

Table 4.1.3.2 Variation of sound/ŋ/ → /e/

Based on the table, it can be seen that there are differences in variations in the sound of vowel and consonant that appear in the observation area. In the word cage which is found in the observation area of Kerinci Siulak, namely *kandang* /ŋ/ in the final syllable, the same thing also happened to Kerinci Rawang the word cage becomes *kande* /e/.

### 5.1.3.3 Variation of sound/t/ → /i/

This variation appears in the final syllable. The meaning that shows this variation is near for the Siulak language variation *dekat* and for the Rawang language variation *dekaik*. Data as follow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>dekat</i>	<i>dekaik</i>	near

Table 4.1.3.3 Variation of sound/t/ → /i/

Based on the table, it can be seen that there are phoneme changes vowel and consonant that appear in the area of observation. The Kerinci Siulak language the word near becomes *dekat* /t/ in the Kerinci Rawang language there is the addition of the phoneme /i/ to *dekaik*.

### 5.1.3.4 Variation of sound /p/ → /u/

This variation appears in the final silaba. The meaning that shows this variation is smoke for the Siulak language variation *asap* for the Rawang language variation *asauk*. Data as follow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>asap</i>	<i>Asauk</i>	smoke

Table 4.1.3.4 Variation of sound /p/ → /u/

From the table, it can be seen that there are phoneme changes consonants and diphthongs that appear in the area of observation. The Kerinci Siulak language the word smoke becomes *asap* /p/ in the Kerinci Rawang language there is the addition of the phoneme /u/ to *asauk*.

### 5.1.3.5 Variation of sound /o/ → /e/

This variation appears in the final syllable. The meaning that shows this variation is eye for the Siulak language variation *mato* and for the Rawang language variation *mate*. Data as follow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>mato</i>	<i>Mate</i>	eye

Table 4.1.3.5 Variation of sound /o/ → /e/

From the table, it can be seen that there are phoneme changes consonants and diphthongs that appear in the area of observation. The Kerinci Siulak language the word eye becomes *mato* /o/ in the Kerinci Rawang language there is the addition of the phoneme /e/ to *mate*.

#### 5.1.3.6 Variation of sound /i/ → /r/

This variation appears in the final syllable. The meaning that shows this variation is flood for the Siulak language variation *banji* and for the Rawang language variation *banjir*. Data as follow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>banji</i>	<i>banjir</i>	flood

Table 4.1.3.6 Variation of sound /i/ → /r/

From the table, it can be seen that there are phoneme changes consonants and diphthongs that appear in the area of observation. The Kerinci Siulak language the word flood becomes *banji* /i/ in the Kerinci Rawang language there is the addition of the phoneme /r/ to *banjir*.

#### 5.1.4 Variation of diphthongs sound with diphthongs

Variation of vowel sounds with diphthongs, as shown in the following data:

##### 5.1.4.1 Variation of sound /au/ → /eu/

This variation appears in the final syllable. The meaning that shows this variation is call for the Siulak language variation is *ngimbau* and for the Rawang language variation *ngimbeu*. The data can be seen as follow :

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>ngimbau</i>	<i>Ngimbeu</i>	call

Table 4.1.4.1 Variation of sound /au/ → /eu/

Based on the table, it can be seen that there are phoneme changes consonants and diphthongs that appear in the area of observation. The Kerinci Siulak language the word call becomes *ngimbau* /au/ in the Kerinci Rawang language there is the addition of the phoneme /eu/ to *ngimbeu*.

#### 5.1.5 Variation of vowel sounds with vowel

Variation of vowel sounds with vowel are 5 variations, as shown in the following data:

### 5.1.5.1 Variation of sound /a/ → /i/

This variation appears in the middle syllable. The meaning that shows this variation is dipper and patient for the Siulak language variation *cauk ayi* and *saba* for the Rawang language variation *cibuk ayai* and *sabai*. Data as follow:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>cauk ayi</i>	<i>cibuk ayai</i>	dipper
<i>saba</i>	<i>Sabai</i>	patient

Table 4.1.5.1 Variation of sound /a/ → /i/

Based on the table, it can be seen that there are phoneme changes vowel and vowel that appear in the area of observation. The Kerinci Siulak language the word dipper and patient becomes *cauk ayi* and *saba* /a/ in the Kerinci Rawang language there is the addition of the phoneme /i/ to *cibuk ayai* and *sabai*.

### 5.1.5.2 Variation of sound /a/ → /o/

This variation appears in the middle syllable. The meaning that shows this variation is upright and throw away for the Siulak language variation *tegak* and *campak* for the Rawang language variation *tegok* and *campok*. Data as follow :

Kerinci Siulak	Kerinci Rawang	Meaning
<i>tegak</i>	<i>Tegok</i>	upright
<i>campak</i>	<i>Campok</i>	throw away

Table 4.1.5.2 Variation of sound /a/ → /o/

From the table, it can be seen that there are phoneme changes vowel and vowel that appear in the area of observation. The Kerinci Siulak language the word upright and throw away becomes *tegak* and *campak* /a/ in the Kerinci Rawang language there is the addition of the phoneme /o/ to *tegok* and *campok*.

### 5.1.5.3 Variation of sound /o/ → /e/

This variation appears in the final syllable. The meaning that shows this variation is pepaya, butterfly and long for the Siulak language variation *sepilo*, *rame-rame* and *lamo* for the Rawang language variation *sepile*, *rame-rame* and *lame*. Data as follows:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>sepile</i>	<i>Sepilo</i>	pepaya
<i>rame-rame</i>	<i>ramo-ramo</i>	butterfly
<i>lame</i>	<i>Lamo</i>	long

Table 4.1.5.3 Variation of sound /o/ → /e/



From the table, it can be seen that there are phoneme changes vowel and vowel that appear in the area of observation. The Kerinci Siulak language the word pepaya, butterfly and long becomes *sepile*, *rame-rame* and *lame* /o/ in the Kerinci Rawang language there is the addition of the phoneme /e/ to *sepilo*, *ramo-ramo* and *lamo*.

#### 5.1.5.4 Variation of sound /i/ → /u/

This variation appears in the final silaba. The meaning that shows this variation is morning, rice and cow for the Siulak language variation *pagi*, *padi* and *jawi* for the Rawang language variation *pagiu*, *padiu* and *jawiu*. Data as follow :

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>pagi</i>	<i>Pagiu</i>	morning
<i>padi</i>	<i>Padiu</i>	rice
<i>jawi</i>	<i>Jawiu</i>	cow

Table 4.1.5.4 Variation of sound /i/ → /u/

Based on the table, it can be seen that there are differences in variations in the sound of vowel and vowel that appear in the observation area. In the word morning, rice and cow which is found in the observation area of Kerinci Siulak, namely *pagi*, *padi* and *jawi* /i/ in the final syllable, the same thing also happened to Kerinci Rawang becomes *pagiu*, *padiu* and *jawiu* /u/.

#### 5.1.5.5 Variation of sound /a/ → /e/

This variation appears in the final syllable. The meaning that shows this variation is will and middle for the Siulak language variation *ndak* and *tengah* for the Rawang language variation *ndek* and *tengeh*. Data as follow:

<b>Kerinci Siulak</b>	<b>Kerinci Rawang</b>	<b>Meaning</b>
<i>ndak</i>	<i>Ndek</i>	will
<i>tengah</i>	<i>Tengeh</i>	middle

Table 4.1.5.5 Variation of sound /a/ → /e/

From the table, it can be seen that there are differences in variations in the sound of vowel and consonant that appear in the observation area. In the word will and middle which is found in the observation area of Kerinci Siulak, namely *ndak* and *tengah* /a/ in the final syllable, the same thing also happened to Kerinci Rawang the word cage becomes *ndek* and *tengeh* /e/.

### 5.1.6 Variation of consonant sounds with consonant

Variation of consonant sounds with consonant are 4 variations, as shown in the following data:

#### 5.1.6.1 Variation of sound /p/ → /k/

This variation appears in the final syllable. The meaning that shows this variation is roof for the Siulak language variation *atep* for the Rawang language variation *atek*. Data as follow:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>atep</i>	<i>Atek</i>	roof

Table 4.1.6.1 Variation of sound /p/ → /k/

From the table, it can be seen that there are phoneme changes consonants and diphthongs that appear in the area of observation. The Kerinci Siulak language the word roof becomes *atep* /p/ in the Kerinci Rawang language there is the addition of the phoneme /k/ to *atek*.

#### 5.1.6.2 Variation of sound /t/ → /ŋ/

This variation appears in the final syllable. The meaning that shows this variation is afraid for the Siulak language variation *ketakut* for the Rawang language variation *ketakung*. Data as follow:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>ketakut</i>	<i>Ketakung</i>	afraid

Table 4.1.6.2 Variation of sound /t/ → /ŋ/

From the table, it can be seen that there are phoneme changes consonant and consonant that appear in the area of observation. The Kerinci Siulak language the word *ketakut* /t/ in the Kerinci Rawang language there is the addition of the phoneme /ŋ/ to *ketakung*.

#### 5.1.6.3 Variation of sound /b/ → /g/

This variation appears in the initial syllable. The meaning that shows this variation is hug for the Siulak language variation *beluk* for the Rawang language variation *geluk*. Data as follow:

Kerinci Siulak	Kerinci Rawang	meaning
<i>beluk</i>	<i>Geluk</i>	hug

Table 4.1.6.3 Variation of sound /b/ → /g/

From the table, it can be seen that there are phoneme changes vowel and vowel that appear in the area of observation. The Kerinci Siulak language the word

hug becomes *beluk*/b/ in the Kerinci Rawang language there is the addition of the phoneme /g/ to *geluk*.

#### 5.1.6.4 Variation of sound /t/ → /k/

This variation appears in the final syllable. The meaning that shows this variation is beard for the Siulak language variation *janggut* for the Rawang language variation *jangguk*. Data as follow:

Kerinci Siulak	Kerinci Rawang	Meaning
<i>janggut</i>	<i>Jangguk</i>	beard

Table 4.1.6.4 Variation of sound /t/ → /k/

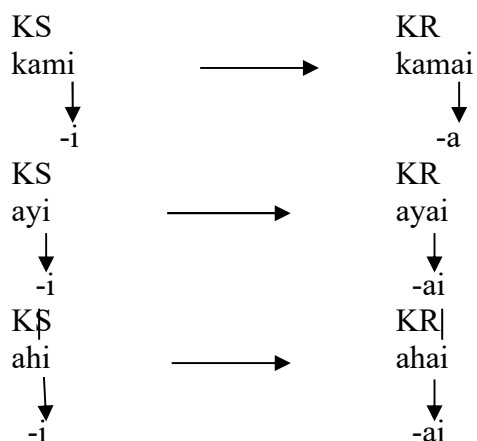
Based on the table, it can be seen that there are differences in variations in the sound of consonant and consonant that appear in the observation area. In the word beard which is found in the observation area of Kerinci Siulak, namely *janggut* /t/ in the final syllable, the same thing also happened to Kerinci Rawang the word cage becomes *jangguk* /k/.

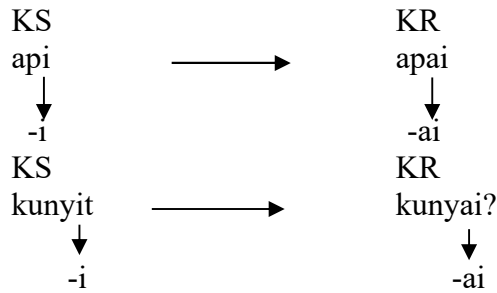
## 5.2 The Rules Correspondences of Both Dialect

The researcher categorizes the comparison of the correspondence rules of the Kerinci Siulak dialect and the Kerinci Rawang dialect where each phoneme from the two dialects is picked by three point, namely the first correspondence position, the middle core correspondence position and the final correspondence position.

### 5.2.1 The phoneme /i/ correspondence into /ai/ at the final of the syllable

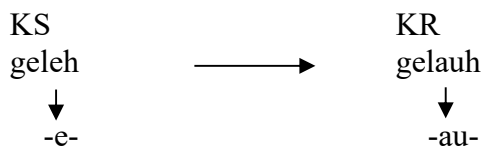
According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /i/ correspondence into /ai/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:





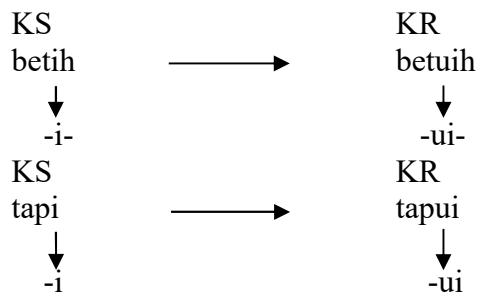
### 5.2.2 The phoneme /e/ correspondence into /au/ at the middle of the syllable

Based on data, the researcher going to analysis the correspondence phoneme between phoneme /e/ correspondence into /au/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



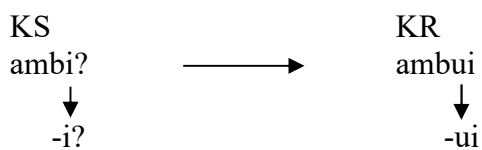
### 5.2.3 The phoneme /i/ correspondence into /ui/ at the middle of the syllable

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /i/ correspondence into /ui/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



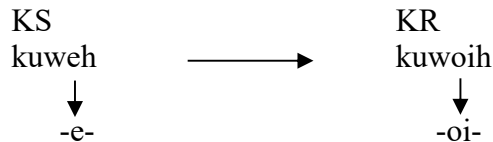
### 5.2.4 The phoneme /ʔ/ correspondence into /ui/ at the final of the syllable

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /ʔ/ correspondence into /ui/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



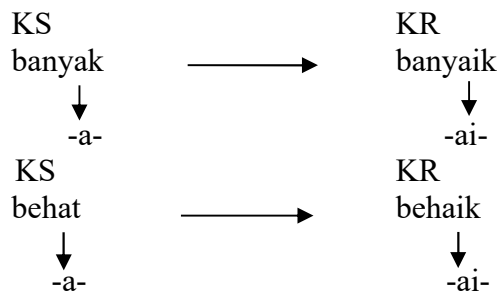
### 5.2.5 The phoneme /e/ correspondence into /oi/ at the middle of the syllable

Based on data below, the researcher going to analysis the correspondence phoneme between phoneme /e/ correspondence into /oi/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



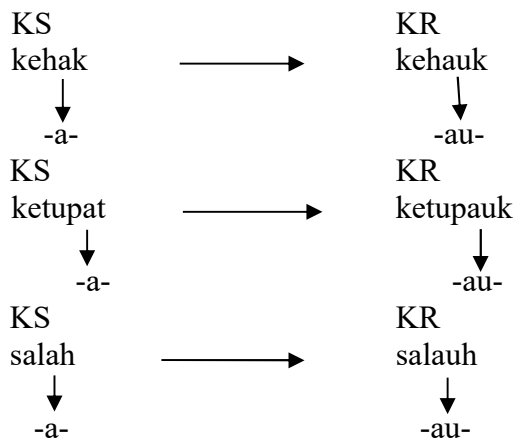
### 5.2.6 The phoneme /a/ correspondence into /ai/ at the middle of the syllable

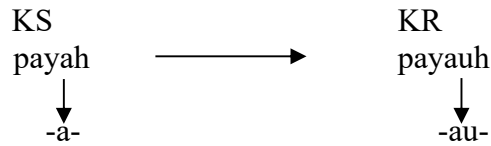
According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /a/ correspondence into /ai/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



### 5.2.7 The phoneme /a/ correspondence into /au/ at the middle of the syllable

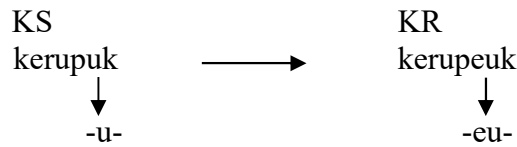
According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /a/ correspondence into /au/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:





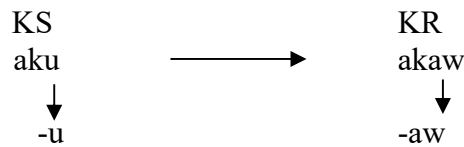
**5.2.8 The phoneme /u/ correspondence into /eu/ at the middle of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /u/ correspondence into /eu/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



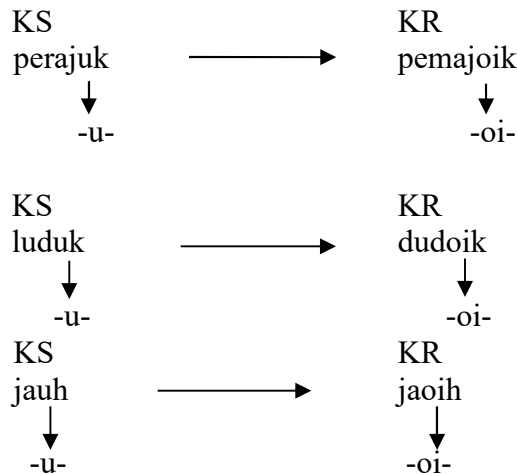
**5.2.9 The phoneme /u/ correspondence into /aw/ at the final of the syllable**

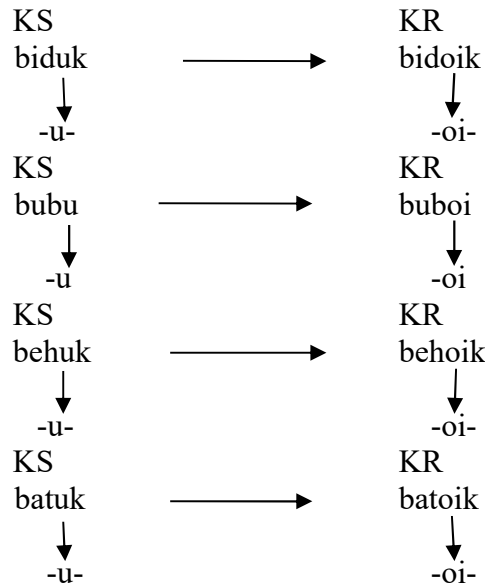
From the data below, the researcher going to analysis the correspondence phoneme between phoneme /u/ correspondence into /aw/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



**5.2.10 The phoneme /u/ correspondence into /oi/ at the middle of the syllable**

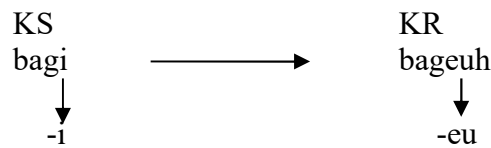
Based data below, the researcher going to analysis the correspondence phoneme between phoneme /u/ correspondence into /oi/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:





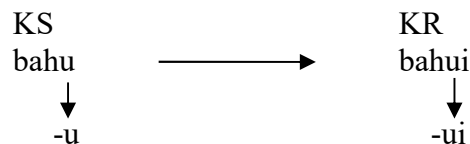
**5.2.11 The phoneme /i/ correspondence into /eu/ at the final of the syllable**

From to the data below, the researcher going to analysis the correspondence phoneme between phoneme /i/ correspondence into /eu/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



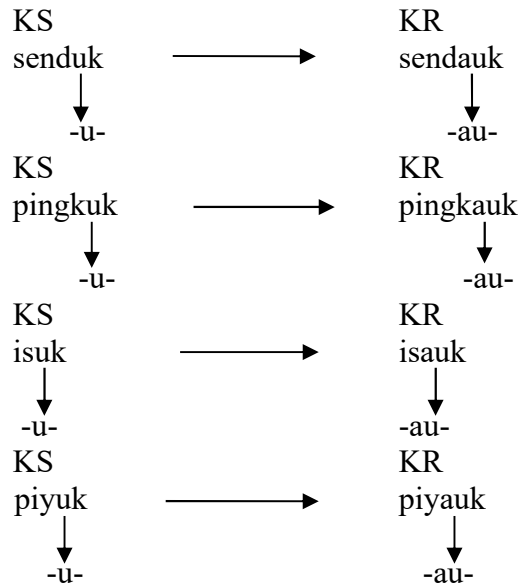
**5.2.12 The phoneme /u/ correspondence into /ui/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /u/ correspondence into /ui/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



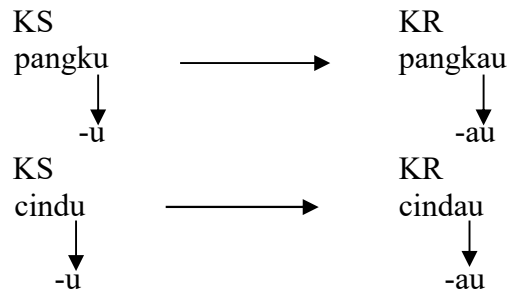
**5.2.13 The phoneme /u/ correspondence into /au/ at the middle of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /i/ correspondence into /au/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



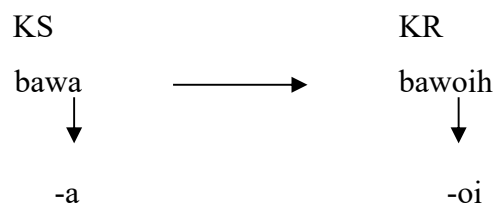
**5.2.14 The phoneme /u/ correspondence into diphthong /au/ at the final of the syllable**

From the data below, the researcher going to analysis the correspondence phoneme between phoneme /u/ correspondence into /au/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



**5.2.15 The phoneme /a/ correspondence into /oi/ at the final of the syllable**

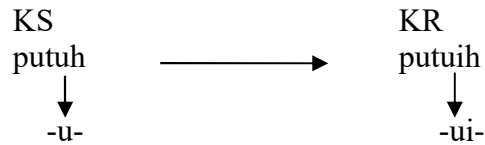
Based the data below, the researcher going to analysis the correspondence phoneme between phoneme /a/ correspondence into /oi/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:





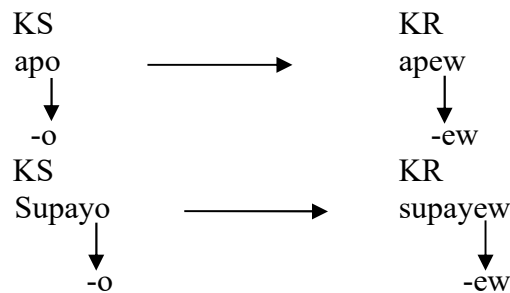
### 5.2.16 The phoneme /u/ correspondence into /ui/ at the middle of the syllable

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /u/ correspondence into /ui/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



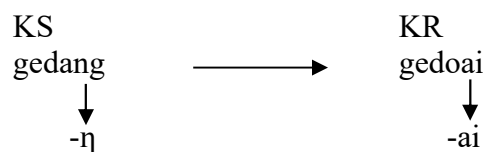
### 5.2.17 The phoneme /o/ correspondence into /ew/ at the final of the syllable

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /o/ correspondence into /ew/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



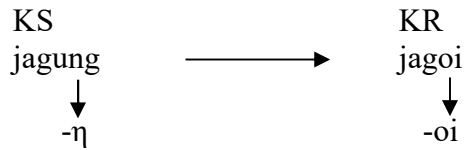
### 5.2.18 The phoneme /ŋ/ correspondence into /ai/ at the final of the syllable

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /ŋ/ correspondence into /ai/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



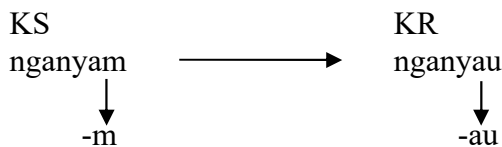
### 5.2.19 The phoneme /ŋ/ correspondence into /oi/ at the final of the syllable

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /ŋ/ correspondence into /oi/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



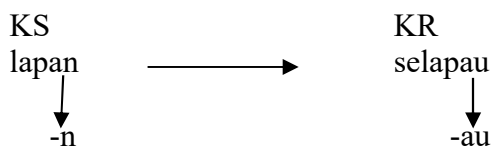
**5.2.20 The phoneme /m/ correspondence into /au/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /m/ correspondence into /au/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



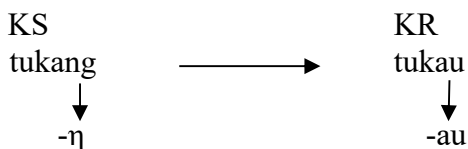
**5.2.21 The phoneme /n/ correspondence into /au/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /n/ correspondence into /au/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



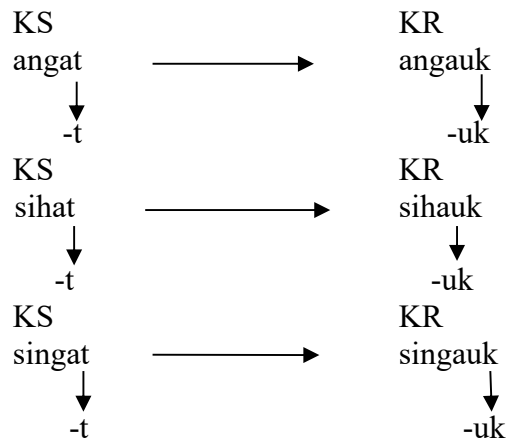
**5.2.22 The phoneme /ŋ/ correspondence into /au/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /ŋ/ correspondence into /au/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



**5.2.23 The phoneme /t/ correspondence into /uk/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /t/ correspondence into /uk/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



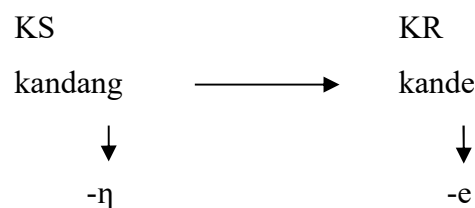
**5.2.24 The phoneme /t/ correspondence into /k/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /t/ correspondence into /k/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



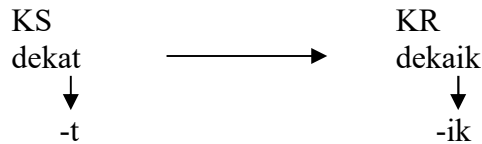
**5.2.25 The phoneme /ŋ/ correspondence into /e/ at the final of the syllable**

From the data below, the researcher going to analysis the correspondence phoneme between phoneme /ŋ/ correspondence into /e/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



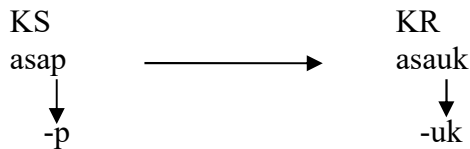
**5.2.26 The phoneme /t/ correspondence into /i/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /t/ correspondence into /i/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



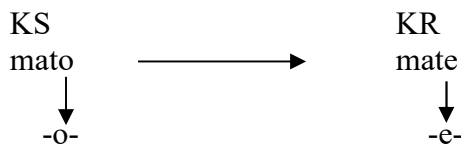
**5.2.27 The phoneme /p/ correspondence into /uk/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /p/ correspondence into /uk/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



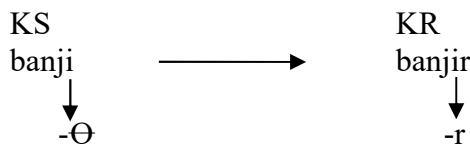
**5.2.28 The phoneme /o/ correspondence into /e/ at the final of the syllable**

Based on data below, the researcher going to analysis the correspondence phoneme between phoneme /o/ correspondence into /e/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



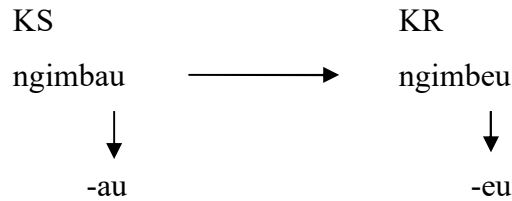
**5.2.29 The phoneme /i/ correspondence into /r/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /i/ correspondence into /r/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



**5.2.30 The phoneme /au/ correspondence into /eu/ at the final of the syllable**

From the data below, the researcher going to analysis the correspondence phoneme between phoneme /au/ correspondence into /eu/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



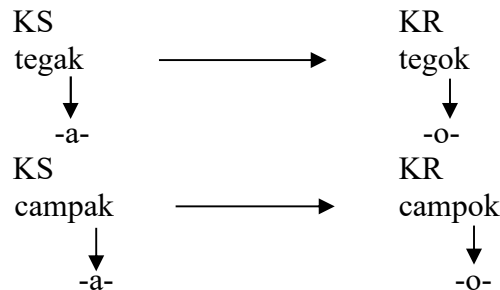
**5.2.31 The phoneme /a/ correspondence into /ai/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /a/ correspondence into /ai/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



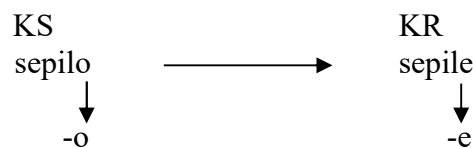
**5.2.32 The phoneme /a/ correspondence into /o/ at the middle of the syllable**

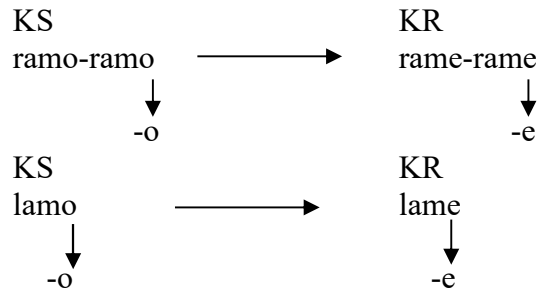
According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /a/ correspondence into /o/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



**5.2.33 The phoneme /o/ correspondence into /e/ at the final of the syllable**

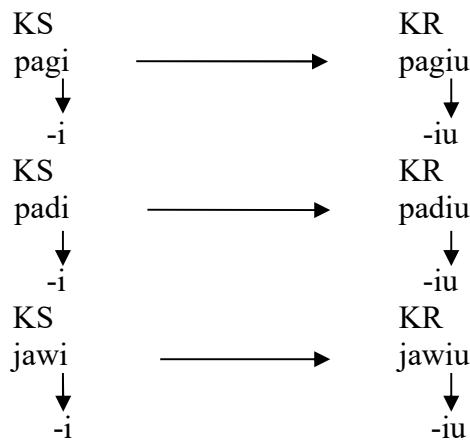
According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /o/ correspondence into /e/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:





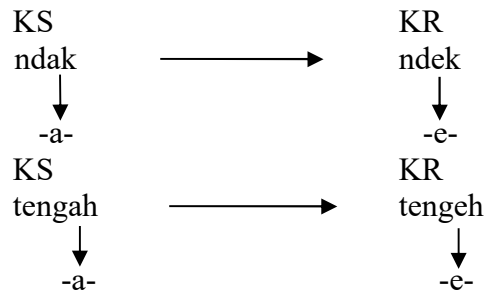
**5.2.34 The phoneme /i/ correspondence into /iu/ at the final of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /i/ correspondence into /iu/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



**5.2.35 The phoneme /a/ correspondence into /e/ at the middle of the syllable**

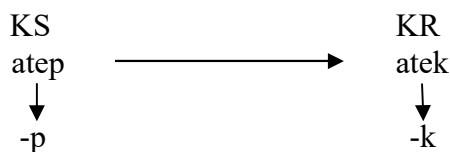
Based the data below, the researcher going to analysis the correspondence phoneme between phoneme /a/ correspondence into /e/ at the middle syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



**5.2.36 The phoneme /p/ correspondence into /k/ at the final of the syllable**

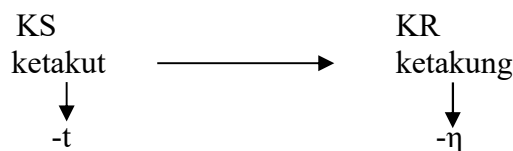
According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /p/ correspondence into /k/ at the final

syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



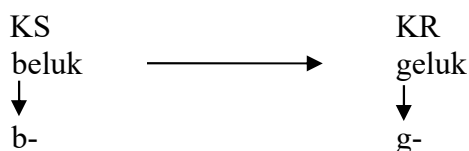
**5.2.37 The phoneme /t/ correspondence into /ŋ/ at the final of the syllable**

Based on the data below, the researcher going to analysis the correspondence phoneme between phoneme /t/ correspondence into /ŋ/ at the final syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



**5.2.38 The phoneme /b/ correspondence into /g/ at the initial of the syllable**

According to the data below, the researcher going to analysis the correspondence phoneme between phoneme /b/ correspondence into /g/ at the initial syllable, the correspondence phoneme derived by two of dialect that are Kerinci Siulak and Kerinci Rawang. The data as following below:



**6. CONCLUSIONS**

The researcher found that there were two main problems in this study, namely the differences in the sound variations of the Kerinci Siulak language and the Kerinci Rawang language, and the correspondence rules of the two dialects. There are several comparisons of the differences between the variations of the Kerinci Siulak dialect and the Kerinci Rawang dialect, including the phoneme changes in words and the correspondence rules of the two dialects described in phonetic symbols. The differences and changes can be seen as follows:

1. The distribution of sound and phoneme variations at the beginning of the syllable is /b/ and /g/

2. The distribution of sound and phoneme variations in the middle of the syllable is /e/ and /au/, /i/ and /ui/, /e/ and /oi/, /a/ and /ai/, /a/ and /au/, /u/ and /eu/, /u/ and /oi/, /u/ and /au/, /u/ and /ui/, /a/ and /o/, /a/ and /e/.
3. The distribution of sound and phoneme variations at the end of the syllable is /i/ and /ai/, /ʔ/ and /ui/, /t/ and /uk/, /u/ and /aw/, /i/ and /eu/, /u/ and /ui/, /u/ and /au/, /a/ and /oi/, /o/ and /ew/, /ŋ/ and /ai/, /ŋ/ and /oi/, /m/ and /au/, /n/ and /au/, /ŋ/ and /au/, /t/ and /u/, /ŋ/ and /e/, /t/ and /i/, /p/ and /u/, /o/ and /e/, /i/ and /r/, /au/ and /eu/, /a/ and /ai/, /o/ and /e/, /i/ and /iu/, /p/ and /k/, /t/ and /ŋ/



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# CHAPTER 8

## JURY'S MIXED LANGUAGE ON MASTERCHEF INDONESIA SESSION 8 GRAND FINAL EPISODES

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### 1. INTRODUCTION

#### 1.1 Background of Discussion

Code-switching has become a common phenomenon which can be seen everywhere in daily interactions. Indonesian people, especially young people in big cities, often insert foreign language in words or phrases in their utterances. They consider inserting some foreign languages as symbols of modernization and globalization. Sometimes people just want to communicate with certain people or communities to which they belong. In order to avoid other communities or other people from interfering with their communication, they try to exclude these people by using a language that not everyone knows or masters. Moreover, technology and media have also accelerated this new habit.

According to Harya (2018:88), code is a system that people use to communicate with each other. When people want to talk to each other, they must choose a specific code to express their feelings. It is a symbol of people using a specific language, dialect, accent or style to speak or communicate on different occasions and for different purposes of communication. In short, when choosing codes, people sometimes mix or switch languages when communicating with others. It can be seen from bilingualism and multilingualism. Bilingualism is the use of two different languages, while multilingualism is the use of two or more different languages. When people convert one language to another, this is called code-switching.

Myers-Scotton (2006:239) defines code-switching as the use of two or more languages in the same conversation, usually within the same conversational turn, or

even within the same sentence of that turn. In a society where each member speaks more than one language, code-switching is not only an internal phenomenon, it is also needed in that society. Code-switching is used to achieve the feel of the speaker. When someone says unsuccessful or unsuccessful in conveying a message, that person needs to change the language with an understanding language.

Holmes (2013:35) says that code-switching might be identified with a specific member or recipient. A speaker may also change to another language as a sign of gathering enrollment and imparted nationality to a recipient. The switches inspired by the identities and relationships between participants usually represent changes along the dimension of unity or social distance, such as the status relationship between people or their interaction forms. Code-switching also used by one person across more than one participant in an exchange. It may be used by a group of people who discuss about a topic. Code-switching is commonly used by bilingual or multilingual to achieve certain interaction goals in conversations with other speakers.

The phenomenon of code-switching can be found in everyday life of human beings, spoken or written. One of the example of using this code-switching is on a TV show program called MasterChef Indonesia. MasterChef Indonesia is a cooking competition TV show series adopted from MasterChef originated with the United Kingdom version created by Franc Roddam in July 1990. Executive producers Roddam and John Silver and also series producer Karen Ross reproduced and updated the format for the BBC in February 2005. The restored format is sold internationally. Its first international adaptation was MasterChef Australia, which started in 2009, and then it was adapted in several other countries around the world.

The format of the show has been exported all over the world with the same MasterChef logo. This format appears most often in four major versions: the main MasterChef series, MasterChef: The Professionals which suitable for professional chefs, Celebrity MasterChef takes famous celebrities as contestants, and Junior MasterChef, a version created and adapted for children. This version was originally developed in 1994 and has been expanded to other countries or regions in recent years. The researcher chooses this TV show as the research because it has been

adapted by almost all countries over the world. According to Wong (2015), nowadays, there are more than forty countries in the world adopt it, one of them is Indonesia.

MasterChef Indonesia first showing is on May 2011. Based on detikHot (2013), MasterChef Indonesia won Panasonic Gobel Awards as Favorite Talent Search Program in 2012 and 2013. According to Supriyanto (2014) and Cosmopolitan (2014), MasterChef Indonesia became nomination on the same award and category in 2014. In 2019, MasterChef Indonesia won Panasonic Gobel Awards again and still as the same category, it is seen on its official Instagram account @masterchefina that posted on December 6, 2019.

Now, the latest season of MasterChef Indonesia is season 7, which started on September 2020. There are three judges of MasterChef Indonesia season 7, they are Chef Arnold, Chef Juna, and Chef Renatta. The three judges studied culinary and cooking abroad. Chef Arnold became acquainted with cooking techniques when he lived in Sydney, Australia, until he eventually became a professional chef. Chef Juna has studied Japanese and French cuisine in the United States. Chef Renatta completed her cooking education at Le Cordon Bleu Culinary Art in Paris, France with a Diploma in Superior Cuisine and Superior Pastry.

Based on the backgrounds of the judges, this makes them familiar with at least two languages. Chef Arnold speaks and masters Indonesian and also English because he lived in Australia which its original language is English. It makes him becomes a bilingual. Same as Chef Arnold, Chef Juna is also a bilingual, because he speaks Indonesian as his first language and English because he lived in the United States which its original language is English. Chef Juna also knows quite a bit about Japanese and French due to the origin of the dishes he learned. Chef Renatta is the different one from the others. She is a multilingual. According to Dailysia (2019), she speaks Indonesian, English and French, and also a little about Japanese.

The judges often and even always use code-switching when they are talking, either to the contestants or among the judges. They switch their language from Indonesian to English or English to Indonesian. For example, Chef Renatta's

utterance when she gave opening words, '*Tapi untuk kalian mencapai itu, kami sudah janji, it's not gonna be easy.*' Chef Renatta switched her language from Indonesian to English in the last sentence. She warned the grand finalists of MasterChef Indonesia Season 7 that to achieve the best position was not going to be easy.

Chef Juna also said in the first grand final episode, '*Di mana kalian sekarang harus berduel, memasak, dan memperebutkan piala MasterChef Indonesia season ke-7. Are you guys ready?*' Chef Juna told the grand finalists that now they must fight and cook to get the trophy of MasterChef Indonesia Season 8. At the last sentence, he switched from Indonesian to English for asking the grand finalists if they were ready.

Chef Arnold's utterance when he told one of the contestants' journey to reach the grand final stage, '*Dan kamu kembali lagi di black team dan sekarang menjadi grand finalist. We're very proud of you. Well done!*' Chef Arnold said to the one of grand finalists that he came back again in the black team and now he become grand finalist. Then Chef Arnold switched his language from Indonesian to English. He said that they (the judges) were very proud of that grand finalist, and he gave a compliment.

The researcher chooses to analyze code-switching used in judges' utterances of MasterChef Indonesia because in this show there are many language shifts from Indonesian to English or English to Indonesian. In cooking, foods, and beverages field there are many terms that come from foreign language. It causes code-switching happens. The researcher chooses the grand final episodes of MasterChef Indonesia Season 8 because it is the recent season and episodes when this research is conducted.

In this research, the researcher collects the data through watching an online video-sharing platform called YouTube. According to the ranking of Alexa Internet, YouTube is the second most visited website after Google Search. The researcher uses the YouTube platform aims to make it easier for the researcher to listen and record any data, because videos can be watched repeatedly. In that platform, MasterChef Indonesia has a channel which has 2.76 M subscribers. In

MasterChef Indonesia YouTube channel, there is a playlist entitled MasterChef Indonesia Season 8 Grand Final that contains twelve videos. From those videos, the researcher analyzes and classifies the code-switching used by judges in MasterChef Indonesia season 8 based on types of code-switching according to Poplack (1982) and functions of code-switching according to Appel and Muysken (2005).

## **1.2 Identification of Discussion**

In this research, the researcher chooses to analyze code-switching used in judges' utterances of MasterChef Indonesia Season 8 grand final episodes. Based on the background which has been explained previously, the researcher takes identification of the problem as follows:

1. Phenomenon of code-switching in bilingual and multilingual.
2. The theories used in classifying code-switching in judges' utterances of MasterChef Indonesia Season 8 grand final episodes.
3. Social aspects affecting code-switching in linguistic.

## **1.3 Limitation of Discussion**

This research analyzes code-switching used in judges' utterances of MasterChef Indonesia Season 8. From all the episodes of MasterChef Indonesia Season 7, this research only focuses on grand final episodes. The researcher focuses on judges' utterances, they are Chef Arnold, Chef Juna, and Chef Renatta, which contain the use of code-switching, from Indonesian to English or from English to Indonesian. Code-switching used by the judges will be classified to types based on Poplack's theory (1982) and functions of code-switching based on Appel and Muysken's theory (2005).

## **1.4 Formulation of Discussion**

This research analyzes code-switching used in judges' utterances of MasterChef Indonesia Season 8 in grand final episodes. In analyzing, the researcher concludes formulation of the problem as follows:

1. What types of code-switching used in judges' utterances of MasterChef Indonesia Season 8 grand final episodes?

2. What are the functions of code-switching used in judges' utterances of MasterChef Indonesia Season 7 grand final episodes?
3. What are social aspects affecting code-switching in judges' utterances of MasterChef Indonesia Season 7 grand final episodes?

### **1.5 Purpose of Discussion**

Based on formulation of the problem, the researcher takes purpose of the problem. This research analyzes code-switching used in judges' utterances of MasterChef Indonesia Season 8 grand final episodes. In order to get the results, the researcher concludes purposes of the problem as follows:

1. To analyze the types of code-switching used in judges' utterances of MasterChef Indonesia Season 8 grand final episodes.
2. To analyze the functions of code-switching used in judges' utterances of MasterChef Indonesia Season 8 grand final episodes.
3. To identify the social aspects affecting code-switching in linguistic used in judges' utterances of MasterChef Indonesia Season 8 grand final episodes.

### **1.6 Significance of the Problem**

This research will contribute to the development of sociolinguistics, especially the use of code-switching. According to Hudson (2001:51), code-switching is the inevitable consequence of bilingualism, or more generally, multilingualism. This research gives benefit theoretically and practically, so that the researcher concludes significance of the problem as follows:

1. Proving a phenomenon of code-switching affects on bilingual or multilingual.
2. Giving an example of how English as an international language affects Indonesian.
3. Understanding the types of code-switching used in judges' utterances of MasterChef Indonesia Season 8 in grand final episodes.
4. Understanding the functions of code-switching that used in judges' utterances of MasterChef Indonesia Season 8 grand final episodes.
5. Understanding the social aspects affecting code-switching in judges' utterances of MasterChef Indonesia Season 8 grand final episodes.

6. Increasing the knowledge about linguistic.

## **2. REVIEW OF RELATED LITERATURE**

### **2.1 Code-Switching**

According to Holmes and Hazen (2014:278), code-switching is the use of two or more languages in the same speech event. Code-switching is found more in bilingual or multilingual speakers. The code-switching should be found in a single conversation. In other words, there are cases where the speaker deliberately changes the code being used, that is, by switching from one to another. Code-switching refers to the use of two languages in a sentence or text. This is a natural mixing, usually between multilingual speakers who use two or more common languages.

Deumert (2011:268) stated that code-switching is the use of elements from more than one language within a conversation, is ubiquitous among multilinguals. Code-switching occurs when someone uses two languages in a conversation. In daily speech, this is very common in terms of style level, for example, when the speaker mixes formal and informal styles. Code-switching can usually occurs at many points in a sentence. The most interesting case of this kind of code-switching is the case where the speaker mixes different languages, which usually occurs in bilingual or multiple languages.

People sometimes switch codes in a domain or social environment. When the situation changes significantly, such as the arrival of a newcomer, it is easy to explain the change. Therefore, code-switching may be related to specific participants or recipients. Based on Holmes (2013:35), the switch indicates that the social situation has changed and the presence of new participants is actively considered. The speaker can similarly switch to another language to signify group membership and share ethnicity with the recipient. Even speakers who are not very proficient in a second language can use short phrases and words for this. This switch is usually very short and is mainly made for social reasons. The purpose is to signal and actively construct the ethnic identity of the speaker and solidarity with the recipient.



### 2.1.2 Types of Code-Switching

According to Poplack (1982), there are three types of code-switching, namely tag switching, inter-sentential switching, and intra-sentential switching.

The first type is tag switching or sometimes called emblematic switching. Based on Poplack's theory, this switch is freely moveable constituents which can be inserted almost anywhere in discourse without fear of violating a grammatical rule of either language (1982:14). The switch is simply an interjection, a tag, an exclamation or sentence filler in the other language which serves as an ethnic identity marker. Tag switching uses sentence tags before or after the sentence for code-switching. It inserts part of a sentence in another language. Example of tag switching: '*Ave Maria*, which English?' This sentence switches from Spanish to English. The Spanish interjection used is '*ave Maria*' which means 'oh God'.

According to Bullock and Toribio (2009:4), tag switching may occur among bilinguals with limited abilities in one language, as it is defined by the insertion of a formulaic expression from language B (such as 'so' and 'well') to an utterance in language A.

According to Holmes (2014:35), tag switching is simply an interjection or a linguistic tag in the other language which serves as an ethnic identity marker. Holmes (2014) gives examples of tag switching: '*Engari* (So) now we turn to more important matters.' This sentence switches between Maori and English. This sentence uses a Maori tag at the beginning of utterance. The second example is 'Confiscated by Customs, *dà gài* (probably).' The sentence switches between English and Mandarin. The speaker uses a final tag in Mandarin. Holmes (2014) also gives example of tag switching in dialogue as below.

A: Well I'm glad I met you. OK?

M: *ándale pues* (OK swell), and do come again. Mm?

The short dialogue switches between Spanish and English. A speaks in English and M answers in Spanish first then switches to English. Holmes (2014) explains that dialogue occurred between two Mexican Americans or Chicanos in the USA. By using the Spanish tag, M signalled to A that she recognized the relevance of their shared ethnic background to their future relationship.

Another types of code-switching is inter-sententialswitching. According to Harya (2018:91), this happens when there is a complete foreign sentence between two sentences in the basic language. This is a type of code-switching that occurs between the speaker's sentences. Furthermore, the subject of the switching can be changed by pausing one of the speakers. Switching between sentences should be done between more than one sentence. This is a type of code-switching that occurs between the speaker's sentences. Example of code-switching under this type is the sentence '*Sometimes I talk in English, tapi kadang juga pakai bahasa Indonesia.*' The example is using the switch from English to Indonesian. The sentence means 'Sometimes I talk in English, but sometimes I also talk in Indonesian.'

According to Nicoladis and Montanari (2016), inter-sentential switching occurs outside the sentence or the clause level, when a speaker's utterance in one language is followed by an utterance in a different language, either immediately or after a gap (pause, or conversation).

Another example of inter-sentential switching comes from Cantone (2007:58) in conversation between two Italian-English bilinguals A and B.

A: Do you know Pavarotti's newest song?

B: Yes, I know it. *È una bellissima canzone* (It is a beautiful song).

A: *Anche a me piace* (Also to me, I like it).

One of the other types of code-switching is intra-sentential switching. According to Harya (2018: 91), this type of code-switching is found when foreign language is found in sentence in the basic language. It can be used to exert additional force on parts of the discourse, such as highlighting the object of the request or trusting insults. The example of this type is in the sentences '*If I say stand up ya berarti kamus harus bangun, berdiri.*' This sentences switch between Indonesian and English. The speaker explains his/her command to the interlocutor to stand up but the interlocutor does not do the command then the speaker show his/her expression by switching to English.

According to Poplack's explanation, in order to produce the latter switch, the speaker must have sufficient knowledge of the grammar of each language and its interaction methods to avoid ungrammatical speech (1982: 14).

### 2.1.3 Functions of Code-Switching

Sometimes people just switch code consciously (intentionally) or unconsciously when communicating with each other. There are functions of code-switching from Appel and Muysken (2005:119).

Switching can serve as a referential function, because switching usually involves insufficient knowledge of a language or insufficient facilities of a certain language for a certain topic. It is delivered by referring to the actual information outside the language. This function can only be used after mastering the knowledge of a certain language. This type of switching is the most conscious conversion of bilinguals. When asked why they want to switch, they often say that it is because they do not know words in other languages, or because the selected language is more suitable for talking about a given topic.

Holmes (2014:275) defines referential as utterances provide information, such as this sentence: 'at the third stroke it will be three o'clock precisely'. Holmes (2014:37) gives an example of referential function in code-switching. A Maori person is recalling the visit of a respected elder to a nearby town. 'That's what he said in Blenheim. *Ki a matou Ngati Porou, te Maoritanga i papi ake i te whenua.* (We of the Ngati Porou tribe believe the origins of Maoritanga are in the earth). And those Blenheim people listened carefully to him too.'

Switching usually has a directive function because it directly involves the listener. By using standard greetings, using either for regular addresses, commands, exclamation marks, and question contact information, and creating enough interactive structures to ensure cooperation. The function of switching usually directly involves the speaker and the audience. An example of a command function is when someone is directly attempted to do something by another person, which is also an example of a transfer function. Some parents usually speak a foreign language when they do not want their children to understand what is being said. If they do this often, their children may also understand it positively in the second language, or they may form a new language to exclude their parents.

Holmes (2014:277) says that directive is related to get people to do things. The intensity of the verbal act of expressing instruction varies. We can try to get

people to sit down, for example, suggest or invite them to sit down, or order them to sit down.

Another function is the expressive function. By expressing their feelings, people can show themselves to others in a unique identity. This type of function is for speakers who want to emphasize mixed identities by using two languages in the same utterance. According to Holmes (2014), expressive shows utterances express the speaker's feelings or admiration, such as sentences 'I'm feeling great today', 'that's right', 'thanks, that's great,' and 'no problem'.

The switch is used to indicate a change in the tone of the conversation, thereby indicating the phatic function. In order to create communication channels and keep the communication channels open, the speakers used the usual ways of opening, closing and turning signals, and when necessary, they also use language to identify the groups interacting. Holmes (2014) says that phatic utterances express solidarity with others, as examples: 'hi, how are you?' 'lovely day, isn't it?', 'good morning', 'yes, it's beautiful', and 'makes you wonder what we're doing here, doesn't it?'

Code-switching also has the metalinguistic function. Through the use of language, the speaker's attitude and awareness of language use and language norms can be understood. According to Holmes (2014), metalinguistic utterances comment on language itself, for example is the sentence "hegemony" is not a common word'.

The last is the poetic function. Language is played as well as conscious changes in style and tonation, so the use of language itself becomes a source of goal and joy. According to Holmes (2014), poetic utterances focus on aesthetic features of language, such as a poem, an ear-catching motto, a rhyme, like 'Peter Piper picked a peck of pickled peppers'.

## ***2.2 Social Aspects Affecting Code-Switching in Linguistic***

Code-switching is a linguistic phenomenon that occurs in bilingualism or multilingualism. It is part of sociolinguistics. Sociolinguistics derives from terms 'society' and 'linguistics'. According to Wardhaugh and Fuller (2015:15), sociolinguistics is the study of languages related to society. Based on this, there are

several social aspects that affect people to do code-switching, they are social class and status, gender, and age.

Guy (2011:159) says that in all human societies, everyone speaks differently. Some of these differences are idiosyncratic, but others are systematically related to specific populations. The most obvious of these is related to gender and developmental level: women and men speak different languages, and adults and children speak different languages. These two dimensions of social variation in language are partly determined by biology. For example, differences in throat size can cause adult males and females to produce different pitch levels, but in most societies, they are beyond this range become conventional and socially symbolic. Therefore, the difference in language use between men and women is far more than just pitch. The social symbolic aspects of language use have symbolic meaning: they identify the speaker as belonging to a specific group or having a specific social identity.

Guy (2011:163) also says that in many societies, some of the most important sociolinguistic divisions are related to differences in social prestige, wealth and power. Class as a relatively continuous scale on which individuals are ranked according to assorted personal characteristics such as level of education, income, occupation, which collectively imply a certain degree of social esteem. Class is involved in the description of language use for the most obvious of reasons: the existence of social variation in language. Class is also involved in the study of language change because of the long-recognized link between social change and linguistic change.

According to Romaine (2000:67), the main social dimensions that sociolinguists pay attention to are social class, age, gender, style, and network. Among them, social class may be the most studied. Many sociolinguistic studies divide individuals to social classes based on factors such as education, occupation, and income, and then study how each group uses certain language characteristics. The huge social barrier between the middle class and the working class may be reflected in the use of certain language features.

Romaine (2000:78) said there is also a strong correlation between social stratification patterns and gender. Many sociolinguistic studies have found that women are more inclined to use higher-status variants than men. Women of every social class use more standard variants more often than men of equal status. Women are more likely to be stratified than men, and the biggest gap is between the lower middle class and the lower working class. Women tend to hypercorrect over men, particularly within the lower socio-economic class.

Women may use language to gain status denied by other channels. Since women have long been denied equality with men in terms of education and employment opportunities, this is not a reliable indicator of a woman's status or the status she seeks. Therefore, the market has established the value of men economically, but the only capital that women can accumulate is symbolic. As far as the proper code of conduct in the community is concerned, she can be a 'good' housewife, a 'good' mother, or a 'good' wife.

Based on Myers-Scotton (2006:100), in one situation after another, when the younger generation (in school and peers) is exposed to a language that is more dominant than the first language, it is difficult to prevent the next generation from switching to a second language. In other words, especially in immigrant communities, the transformation of the third generation is almost a foregone conclusion. In many communities undergoing language conversion, the family's first language is still retained, but children (rather than their elders) may be the first priority when determining the family language in immigrant families.

In today's global economy, many people who work for multinational companies find that learning a second language is almost absolutely necessary. Usually, business meetings will involve employees from company branches in different countries, or employees will be transferred from one branch of such a company to a branch in another country. The language is usually English. Based on Myers-Scotton (2006: 51), English is often the lingua franca of the international business community. Recall that the universal language refers to any language used between two people who speak different native languages, so the universal language does not have to be English.

In addition, once English is established as a useful medium between many pairs of two businessmen who do not use the same first language, its momentum will increase, and it will change as a common language in more international business contacts to be more useful. All over the world (at least in high school), English is widely studied as a subject and is usually the main language for issuing academic scholarships in many fields. In most parts of the world, students are required to learn foreign languages, and sometimes they need to learn some foreign languages. For example, in Singapore, all students learn two of the three main languages spoken there (English, Mandarin and Malay). In other places, children can choose the foreign language they learn.

Based on Nicoladis and Montanari's recent study in Miami (2016), they checked the performance of educated bilingual adults on the accepted vocabulary of English and Spanish, for those who grew up in English and Spanish families (people whose parents talked to them in English and Spanish), English scores are related to parents' educational level only for Spanish-speaking families. The Spanish scores of groups raised in English and Spanish-speaking families are also positively correlated with parents' education levels (but not positively correlated for families from Spanish families only), and negatively correlated for the only Spanish-speaking families .

Myers-Scotton (2006:65) said that no matter which language is the official language of the school, it will almost always become a language for students to acquire a certain ability. Sometimes this is not the home language, nor is it that the home dialect is very different from the standard dialect used in schools.

### **2.3 Previous Discussion**

In order to facilitate the writer's understanding in researching this topic, the writer takes several previous studies which related to this research as follows.

An Analysis of Code Switching in the Hitam Putih Talk Show by Siregar and Jasmaya (2020). The theory used to analyze code-switching in this research is related to tag switching, intra-sentential switching, and inter-sentential switching is proposed by Stockwell (2002), for analyzing the reasons for using code-switching proposed a theory from Hoffman (1991). The research used qualitative research.

The results of this research showed that among the 73 data analyzed, 19 included tags switching, 48 included intra-sentential switching, and the other 6 included inter-sentential switching. The researcher also discovered the reason for using code-switching in Hitam Putih talk show. This was because there were interjections, discussing a specific topic, being emphatic about something, repetition used for clarification, intention of clarifying the speech content for interlocutor, and expressing group identity.

Code Switching Analysis in English Literature WhatsApp Group by Ameliza and Ambelegin (2020). The purpose of this research was to find out the types and reasons of code-switching in the WhatsApp group of Putera Batam University. In collecting data, this research applied observation methods and non-participatory techniques and used Poplack (1980) to analyze the data. Researchers used text as data in WhatsApp. It was found that 15 texts contained code-switching. Among the 15 texts, intra-sentential switching was the most common type of code-switching, because WhatsApp group members usually only changed the language from Indonesian to English in the few sentences that appeared at the beginning, middle, and end of the sentence. Using Grosjean (1981), there were ten reasons for code-switching. Due to the reasons in the WhatsApp group, only 3 of the 10 reasons were found: to fill the linguistic needs for lexical items, to continue the last language used (triggered) and to determine speaker involvement.

Research entitled Code Switching in Articles in the Jakarta Post by Bria, Kasmiran, and Bram (2019). The results showed that there were five reasons for code-switching, they were, lack of one word in either language, one wants to make a point, some activities have been performed in only one language, some words are easier, more distinguishable and easier to use in one language, and it is difficult for speakers to express themselves: express group identity.

The research entitled Analysis of Using Code Switching on Instagram by Kamariah and Ambalegin (2019). The purpose of this research was to describe the forms and factors of using code-switching on Instagram. After analysis, the researchers believed that users could find three forms of code-switching on Instagram accounts, namely tag switching, inter-sentential switching, and intra-



sentential switching. After analyzing according to the type, the researchers found that there were four main reasons for using code-switching: changing topic, lack of vocabulary, bilingual/multilingual, prestige and trend. The researcher used qualitative research methods in doing the analysis.

The Types and Functions of Code Switching in a Thesis Defense Examination by Kasim, Yusuf, and Ningsih (2019). This research investigated the behavior of lecturers and students in code-switching during the thesis defense exam at a university in Banda Aceh, Indonesia. The research involved five participants (four lectures and one student) from the English Department. The data from the recording was used to analyze the type and function of code-switching that occurred during national defense. The type of code-switching is analyzed based on Poplack, and the function of code-switching is analyzed based on the theory of Gumperz, Hoffman and Holmes. The results showed that in 109 examples, three types of code-switching were found in the interaction between lecturers and students, namely: intra-sentential switching (77.06%), inter-sentential switching (15.59%) and tag switching (7.33%). In term of the functions of code-switching, 10 functions were identified from 68 switches, they were: addressee specification at 22.05%, followed by interjections (16.17%), loanwords (16.17%), message qualifications (11.76%), transfer of the subconscious markers (8.82%), proper names (8.82%), quotations (5.88%), message reiteration (4.41%), personalization versus objectification (2.94%) and specific features of Islamic terms (2.94%) as the least.

Code Switching in Classroom Discourse: A Sociolinguistic Research by Yulandari, Muhaimi, and Azis (2018). This research sought to find the most commonly used code-switching types and functions, as well as the implications of code-switching for the teaching environment in two classrooms of the fourth semester in the Department of English Education at Mataram University. Performed descriptive qualitative methods, data collection was conducted through observation, recording and interviews. The results of this research showed that three types of code-switching were found among 129 voice translators in the classroom. The most commonly used type was intra-sentential switching, accounting for 70.5% of pronunciation, followed by tag switching (16.2%) and inter-sentential switching

(13.1%). In this research, code-switching had two functions, translation and communicative function which included motivating, giving feedback, checking comprehension, joking, and expressing state of mind.

A research by Sugiantari (2018) entitled *Code Switching and Code Mixing by The Government of Bali*. This research examined the code-switching and code-mixing achieved in interactive activities carried out by the leaders of the Denpasar City Government in Bali, Indonesia. Generally, researcher revealed the types of languages used by bilingual and multilingual governments in code-switching and code-mixing events, and investigated their dominant factors. The research was designed using qualitative research methods. The results of this research indicated that the code-mixing and code-switching carried out by the district leaders of Denpasar City Government involved three languages, namely Balinese, Indonesian and English. The code-mixing that occurred during the leader's interaction fills the elements with tangible words and phrases. The main factors leading to this phenomenon of code-mixing and code-switching were: language ability, speech topics, speech participants, speech situations, prestige; and creating regional or religious nuances.

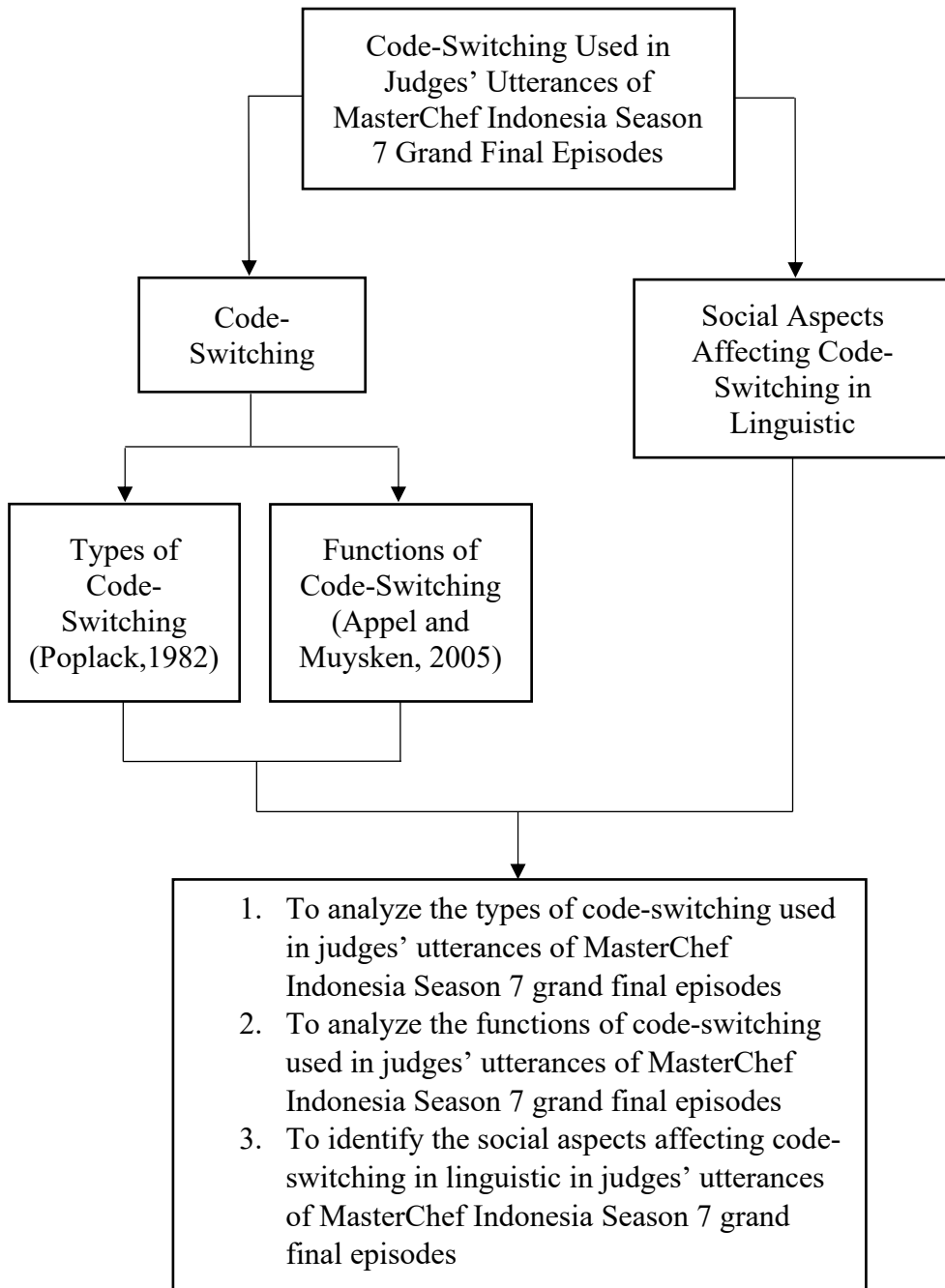
*Code Switching in Critical Eleven Novel by Adi* (2018). The purpose of this research was to discover the types of code-switching used in novels and describe the reasons that affect the use of code-switching in novels. This research used a descriptive qualitative method. The analysis focused on three types of code-switching (inter-sentential switching, intra-sentential switching and tag switching) and the reasons for using code-switching. The results of the analysis revealed that mostly inter-sentential switching of utterance used in this novel.

*The Analysis of Code Switching in COSMOGIRL! INDONESIA Magazine by Darmawan* (2017). The problem of this research was to analyze the type and function of code-switching in COSMOGIRL! INDONESIA magazine. The purpose of this research was to analyze the problem and its application in society. In this research, several theories about code-switching types and functions were applied, Poplack's code-switching type theory and Appel and Muysken's code-switching function. According to the theory applied in this research, three types of code-

switching were discovered, they were tag switching, and inter-sentential switching and intra-sentential switching dominate. Based on the code-switching functions that are applied, there were only five code-switching functions in the magazine, namely metalinguistic function, referential function, expressive function, phatic function, and directive function.

The research is written by Asih (2016) entitled Code Switching in the Novel “One Meaning Thousand Ways I Love You” by Ardelia Karisa. Based on the background of this research, two types of problems were discovered in the novel. First, use code-switching types, and second, use the code-switching function in the novel. Poplack's theories (1995) for the type of code-switching theory and the code-switching functions used are based on the application of Appel and Muysken (1987) in their book *Language Contact and Bilingualism*. In this research, there were only four of the six functions that will be analyzed include: referential, directive, phatic, and metalinguistic.

## 2.4 Theoretical Framework



### **3. METHOD**

#### **3.1 Method of Collecting the Data**

This research uses qualitative quantitative method. Qualitative is used in analysis, while quantitative is used to count the data. According to Djajasudarma (2006:2), descriptive research methods are natural, in accordance with the characteristics of the data, the data collected is not numbers, it can be in the form of words or a description of something, this is as a result of qualitative methods. Djajasudarma (2006:17) also said that the data collected may come from manuscripts, interviews, notes, fields, photos, videotapes, or personal documents. Based on that theory, this research uses the descriptive qualitative method which explains the data based on their characteristics, and collects the data from the videos that contain code-switching in judges' utterances of MasterChef Indonesia season 7 in grand final episodes.

#### **3.2 Method of Analyzing the Data**

This research uses descriptive methods, based on Djadjasudarma (2006:17) who stated that descriptively, the researcher can provide the characteristics and description of the data through data sorting which is carried out at the data sorting stage after the data is collected. In this research, after collecting the data, they are analyzed and classified based on types of code-switching according to Poplack (1982) and functions of code-switching according to Appel and Muysken (2005). By classifying the data, it will show the use of code-switching in judges' utterances

of MasterChef Indonesia season 8 in grand final episodes based on the theories used.

### **3.3 Technique of Collecting the Data**

In collecting the data, the researcher uses a theory from Djajasudarma (2006:3) who said that various techniques can be used in collecting oral data, including: tapping records, note taking techniques; recorded interviews or notes. This research uses the note taking techniques. The researcher firstly watches the videos on an online video-sharing platform named YouTube. On YouTube, there is MasterChef Indonesia channel, the researcher finds the grand final episodes of season 8. While watching the videos, the researcher takes notes on judges' utterances that contain code-switching to get the data. The researcher listed the data based on the number of episodes sequentially.

### **3.4 Technique of Analyzing the Data**

The researcher uses inductive data analysis technique in this research. Based on Djajasudarma's definition about inductive data analysis, data is studied through a process that takes place from fact (data) to theory, and not vice versa from theory to fact (2006:14). After collecting the data, the researcher analyze and identify based on the theories used. First, the data are analyzed and classified based on the types of code-switching according to Poplack (2005). Then, the data are analyzed and classified to the functions of code-switching based on Appel and Muysken's theory (2005). Finally, the writer will interpret the analysis results to draw conclusions.

## **4. RESULT AND DISCUSSION**

### **4.1 Analysis of Types and Functions of Code-Switching Used in Judges' Utterances of MasterChef Indonesia Season 8 Grand Final Episodes.**

“Di mana kalian sekarang harus berduel memasak, dan memperebutkan piala MasterChef Indonesia season ke-8. *Are you guys ready?*”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 1 “01:12”)

This utterance was spoken by Chef Arnold. He firstly explained what grand finalists should do to get the trophy of MasterChef Indonesia Season 8, then he asked both of them if they were ready. Type of code-switching used in this utterance

is inter-sentential switching, because the speaker switched from Indonesian at the first sentence to English at the second sentence. The function of this utterance is phatic, because the speaker asked the grand finalists to create communication channels open and turning the signal of communication.

#### **Utterance 1**

“Dan kamu kembali lagi di *black team* dan sekarang menjadi *grand finalist*. ***We’re very proud of you. Well done!***”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 1 “02:04”)

Chef Arnold told about the existence of one of grand finalists in MasterChef Indonesia Season 8 from the first stage until the grand final, then Chef Arnold told him that judges were proud of him. There are two types of code-switching used in this utterance. The first type is inter-sentential switching, it appears at the first sentence spoken in Indonesian then the second sentence is switched to English. The second type is tag switching, because the speaker used the tag ‘well done!’ The function of code-switching from this utterance is expressive, because the speaker expressed his admiration of the interlocutor.

#### **Utterance 2**

“Tapi untuk kalian mencapai itu, kami sudah janji ***it’s not gonna be easy.***”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 1 “04:47”)

This utterance was spoken by Chef Renatta. She explained to both grand finalists that to achieve the grand final session of MasterChef Indonesia Season 8 was not easy. The type of code-switching used in this utterance is intra-sentential switching, because the speaker used an English clause in the basic language, it is Indonesian. The function of code-switching used is referential, because the speaker wanted to inform the grand finalists.

#### **Utterance 3**

“Karena sekarang ***just between you guys.***”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 1 “05:47”)

Chef Juna told the grand finalists it was just between them who stayed till grand final stage. Type of code-switching used in this utterance is intra-sentential

switching, because the speaker used an English clause in the basic language, it is Indonesian. The function used is referential function, because the speaker's utterance contains information to the interlocutors.

#### Utterance 4

**“Yes, it's true. I think both of them deserve to win. Ini lumayan sengit.”**

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 1 “13:11”)

These sentences show that Chef Renatta told the grand finalists deserve to win although the grand final stage was a hard duel. The type used in this utterance is inter-sentential switching. First and the second sentences were spoken in English then the speaker switched to Indonesian at the third sentence. The function of this utterance is expressive, because the speaker expressed her opinion.

#### Utterance 5

**“Cucumber mungkin bisa besar-besar seperti ini, karena *it's so softer, flexible*, tapi kalau bisa bengkuang dan juga mangga.”**

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 2 “07:30”)

Chef Arnold told one of grand finalists to use cucumber or jicama and mango in his dish. Type of code-switching used in this utterance is intra-sentential switching, because the speaker used an English clause in the basic language, it is Indonesian. Function of code-switching used is directive function, because the speaker concerned with getting the interlocutor to do what he said.

#### Utterance 6

**“Kamu harus tahu ini ya. *It's a set course.*”**

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 2 “08:32”)

This utterance was spoken by Chef Arnold. He reminded one of grand finalists that it was a set course. Type of code-switching used is inter-sentential switching, because the speaker switched from Indonesian to an English sentence. Function of code-switching used is referential, because the speaker's utterance contains information to the interlocutor.

#### Utterance 7

**“*This is really good*, cuma untuk saya yang seperti ini, pekat-pekat *strong* bumbunya dengan petis, dengan ini.”**



(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 2 "09:31")

This utterance was spoken by Chef Arnold. He firstly gave compliment to the grand finalist's cook then gave his opinion about it. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used an English clause then switched to Indonesian. Function of code-switching used is expressive function, because the speaker expressed his feeling and opinion.

#### **Utterance 8**

***"Rice is good, vegetable well-seasoned, cuma habis bumbunya."***

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 2 "11:23")

Chef Arnold gave his compliment on one of grand finalist's cook and also gave his opinion about it. Type of code-switching used is inter-sentential switching, because the speaker used English clause then switched to Indonesian. Function of this utterance is expressive, because the speaker expressed his feeling by giving compliment and the opinion to the interlocutor.

#### **Utterance 9**

***"Well, I disagree about the rice, no. Kita ada kecium it's burnt."***

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 2 "11:27")

This utterance was spoken by Chef Juna who showed his opinion about one of grand finalists' cook. Type of code-switching used is inter-sentential switching and intra-sentential switching. Inter-sentential switching appears at the first sentence which spoken in English then the speaker switched to Indonesian. Intra-sentential switching appears at the second sentence which used an English clause in Indonesian sentence as the basic language. Function of this utterance is expressive, because the speaker wanted to show his opinion about the interlocutor's cook.

#### **Utterance 10**

***"You have potato puree dan juga ada kentang lagi."***

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 2 "12:06")

This utterance was spoken by Chef Juna. He commented one of grand finalists had potato puree and also potato on it. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from English clause to

Indonesian in one sentence. Function of code-switching used in this utterance is referential function, because the utterance contains information.

#### Utterance 11

***“It’s not really a puree. Ini udah mulai padat. Ini just puree, benar-benar puree. It’s even better. Sayangnya ini dari taste.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 2 “13:02”)

Chef Juna talked to one of grand finalists and gave his opinion about his puree. Type of code-switching used in this utterance is inter-sentential switching, because the speaker firstly spoke in English sentence then switched to Indonesian sentence, after that he switched to English sentence again then used Indonesian. Function of code-switching used in this utterance is expressive function, because the speaker showed his opinion about the interlocutor’s cook.

#### Utterance 12

***“Jadi dari utuh seperti itu, ya. If you wanna be fast, the rabbit loin, which is the tenderloin.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 3 “08:53”)

This utterance was spoken by Chef Juna. He gave suggestion to one of grand finalists if he wanted to be fast in his cook, he should use the tenderloin. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched his utterance from Indonesian at the first sentence to English at the second sentence. Function of code-switching used is referential, because the speaker’s utterance contains information.

#### Utterance 13

***“And anyways, keliatan di sini Audrey menggunakan presto. I think 45 menit dengan presto rabbit is more than enough.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 3 “09:13”)

Chef Renatta showed her opinion about how one of grand finalists chose rabbit presto in cooking challenge which had forty-five minutes. Type of code-switching used in this utterance is tag switching and intra-sentential switching. Tag switching used in this utterance appears at the use of tag ‘and anyways’ at the beginning of sentence, then the speaker continued her utterance in Indonesian as the basic language. Intra-sentential switching used in this utterance seems from the

second sentence. At the beginning of second sentence, the speaker used two English clauses in the Indonesian language. Function of code-switching used is expressive, because the speaker gave suggestion to the interlocutor.

#### Utterance 14

“**OK, you need it to be done. It’s fifteen minutes.** Belum lagi *prepare* dan lain sebagainya.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 4 “01:59”)

This utterance was spoken by Chef Juna. He told one of grand finalists to finish his cook in fifteen minutes. Type of code-switching used is inter-sentential switching, because the speaker switched his utterance from English sentences to Indonesian. Function used is directive function, because the speaker reminded the interlocutor and wanted the interlocutor to finish the cook immediately.

#### Utterance 15

“**You need colour** untuk menambahkan *flavour, aromatic*. Bisa ditambahkan lagi *herbs*-nya, biar lebih *fruit time*, terus unik. Tapi *overall* dari *stew*-nya sendiri itu *soupy mushroom, soupy creamy* ini enak. **See, this thing is good.**”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 4 “09:17”)

Chef Arnold gave suggestion to one of grand finalists on his cook to give more colour to get more flavour and aromatic, then he gave compliment on another side of his cook. There are two types of code-switching used in this utterance. First is intra-sentential switching which appears at the beginning of the first sentence. He used English clause in the Indonesian sentence. Second is inter-sentential switching, which appears at last sentence at the end of utterance. Function used is referential function, because the speaker gave information in the form of suggestion.

#### Utterance 16

“Gini, kalau di-*presto*, itu kan memang lebih cepat *under pressure* dan lain-lain. Ya, kan? Jadi ini *four times* sebenarnya tadi, **until it all muscle tissue breaks out.**”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 4 “09:52”)

Chef Arnold told grand finalist that presto is better and faster way for his cook. Type of code-switching used in this utterance is intra-sentential switching,

because the speaker switched his language between Indonesian and English. He used an English clause at the end of sentence in the basic language, that is Indonesian. Function of code-switching used is referential, because the speaker gave information in the form of opinion and suggestion.

#### Utterance 17

“Ini *the soup is really good*. Ini *very classic*.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 4 “10:26”)

Chef Renatta complimented on grand finalist’s cook. Type of code-switching in this utterance is intra-sentential switching, because the speaker switched her language from Indonesian word to an English clause in one sentence. Function of code-switching used is expressive, because the speaker expressed her compliment.

#### Utterance 18

“Kalau kamu bilang ini adalah *rabbit stew, it is good*, tapi tidak *connected*. Kalau sudah *stew, the sauce itself have to taste the rabbit*. Dan juga memang benar, *when you call this is stew, all of the ball*, atau dia lebih, potongannya lebih kecil, cuma satu hap, bisa ditarik *bound-nya, whatever. Yeah, that is stew, but to work it like this* agak repot.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 4 “11:46”)

Chef Juna commented on grand finalist’s cook when he was tasting it, and he also gave suggestion. There are three types of code-switching in this utterance. Inter-sentential switching appears in the first three sentences. At the first three sentences, the speaker used an English clause then switched to Indonesian. Tag switching appears in the third sentence by using word ‘whatever’ as a tag. Intra-sentential switching appears in the last sentence where the speaker used an English clause at the end of the sentence. He used English clause then continued the sentence in Indonesian. Function of code-switching used is referential, because the speaker gave information to the interlocutor.

#### Utterance 19

“*Well, let me ask you this*. Kalau kamu tidak memilih *rabbit*, kamu pilih apa?”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 4 “12:40”)

This utterance was spoken by Chef Juna. He asked the grand finalist what would he choose besides rabbit to cook. Type of code-switching used in this

utterance is inter-sentential switching, which appears at the first sentence by using English sentence, then the second sentence uses the basic language, it is Indonesian. Function of code-switching used is phatic function, because the speaker wanted to keep communication open by asking a question to the interlocutor.

#### Utterance 20

*“All of the condiment is actually good, tapi dagingnya is quite tough. And I think, kamu kalau mau di-fry, kamu kan tau dia skinless, ya, tadi dapatnya. You gotta be careful as well, karena ini kerasnya udah mulai keras.”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 4 “12:49”)

Chef Renatta gave her opinion about the grand finalist’s cook. Moreover, she gave her suggestion. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used English clauses then switched to Indonesian. Function of code-switching used is referential function, because the speaker gave information to the interlocutor.

#### Utterance 21

*“It’s not the first time. Kayaknya kamu pernah deh bikin mashed potato pake bumbu kuning dulu.”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 5 “01:29”)

This utterance was spoken by Chef Renatta. She remembered that the grand finalist she was talking with has ever made the mashed potato like that. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used an English sentence then switched to Indonesian sentence. Function of code-switching used is referential, because the speaker reminded the interlocutor about one thing.

#### Utterance 22

*“I know, tapi lebih deg-degan yang mana?”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 5 “06:49”)

This utterance was spoken by Chef Juna. He asked grand finalist about how his feeling was to be grand finalist. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used an English clause then

switched to Indonesian. Function of code-switching used is phatic function, because the speaker asked a question in order to keep communication continues.

### Utterance 23

***“You might not good. You might not do good these two challenge, tapi kamu masih bisa ngejar the next two to challenge.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 5 “08:21”)

Chef Juna told the two grand finalists that they might not good at previous challenges, but they still could do better at the next two challenges. Type of code-switching used is inter-sentential switching, because the speaker used one sentence in English and also one clause in English then switched to Indonesian. Function of code-switching of this is referential function, because the speaker intended to inform the interlocutors that they still could do good in the next challenges.

### Utterance 24

***“So, I probably make a... you know, shrimp bisque or lobster bisque sebagai sausnya.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 6 “09:32”)

This utterance was spoken by Chef Juna. He talked when he was tasting the cook of grand finalist that he would make a shrimp or lobster bisque as the sauce if he were at the challenge. Type of code-switching used in this utterance is intra-sentential switching, because the speaker used an English clause in Indonesian sentence. Function of code-switching used is expressive, because the speaker expressed his opinion and suggestion.

### Utterance 25

***“OK, guys, lima belas menit terakhir, ya. Come on, make it nice! Make it good! Make it delicious!”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “00:40”)

Chef Juna told the grand finalists that they had fifteen minutes left to finish their dishes. There are two types of code-switching used in this utterance. The first one is tag switching, appears in words ‘OK, guys’ as tag at the beginning of the sentence, then switched to Indonesian. Inter-sentential switching appears at the next sentences which the speaker used English sentences after Indonesian sentence.

Function of code-switching used in this utterance is directive, because the speaker wanted the interlocutors to do things.

#### Utterance 26

“Itu besar, ya, besar sekali. **OK, good luck!**”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “02:26”)

This utterance was spoken by Chef Renatta. She commented on grand finalist’s cook and supported him. Type of code-switching used in this utterance is tag switching, because the speaker used tag ‘OK’ and exclamation ‘good luck!’ at the end of sentences after switching from Indonesian. Function of code-switching used in this utterance is expressive function, because the speaker gave her opinion and support to the interlocutor.

#### Utterance 27

“**To be honest**, ini mulai mengarah ke *pickles final*, **but this is only final.**”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “05:40”)

Chef Juna told the grand finalist that his cook led to pickles final. There are two types of code-switching used in this utterance, they are tag switching and inter-sentential switching. Tag switching appears at the beginning of the sentence by using tag ‘to be honest’, then the speaker switched to Indonesian. Inter-sentential switching appears at the end of sentence which uses an English clause after switching from Indonesian clause. Function of code-switching used is referential function, because the speaker wanted to give information to the interlocutor.

#### Utterance 28

“**Which is good**, it’s just nama aja. **OK, butter poached, any herbs in the butter?**”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “06:02”)

This utterance was spoken by Chef Juna. He asked the grand finalist if there were herbs in his cook. Type of code-switching in this utterance is inter-sentential switching, because the speaker used English clause at the beginning of the sentence, then switched to Indonesian, then at the second sentence the speaker used English. Function of code-switching used in this utterance is phatic function, because the speaker used the way of turning signals by asking the interlocutor.

### Utterance 29

***“Pickled final is very good. Lemon zest-nya bener-bener keluar.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “06:20”)

Chef Renatta gave compliment to the grand finalist’s dish. Type of code-switching in this utterance is inter-sentential switching, because the speaker used an English sentence then switched to Indonesian at another sentence. Function of code-switching used is expressive function, because the speaker expressed her compliment to the interlocutor.

### Utterance 30

***“You need herbs. Parsley-nya harus lebih tajam lagi.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “06:29”)

This utterance was spoken by Chef Arnold. He told the grand finalist that he needed herbs in his cook and need to add the parsley to get the better taste. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched his language from English sentence to Indonesian sentence. Function of code-switching used in this utterance is referential, because the speaker gave information to get better cook.

### Utterance 31

***“I don’t doubt for your cauliflower puree texture. Creamy, nice, sauce, spicy-nya juga dapat.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “06:55”)

Chef Arnold gave compliment to grand finalist’s puree. Type of code-switching of this utterance is inter-sentential switching, because the speaker switched the first sentence in English to Indonesian at the second sentence. Function of code-switching used in this utterance is expressive function, because the speaker complimented on the interlocutor’s puree.

### Utterance 32

***“You need more brownie flavour. Mungkin kamu tumis kulitnya bisa lebih lama lagi.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “07:06”)

This utterance was spoken by Chef Arnold. He suggested the grand finalist to do more stir fry to get more brownie flavour. Type of code-switching used in this



utterance is inter-sentential switching, because the speaker switched an English sentence to Indonesian sentence. Function of code-switching used is referential function, because the speaker gave information in the form of suggestion.

### Utterance 33

***“You need more something green, sesuatu yang lebih hijau, ya. You need to do something else.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “08:06”)

This utterance was spoken by Chef Juna. He told the grand finalist that he needed more something green in his cook. Type of code-switching used in this utterance is inter-sentential, because the speaker switched his utterance from English clause to Indonesian, then he switched to English sentence. Function of code-switching used is referential function, because the speaker gave the interlocutor information in form of suggestion.

### Utterance 34

***“It’s missing lemon, tapi ya ini, kalian tu saling melengkapi.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “09:15”)

Chef Arnold said to grand finalist that his cook was missing lemon, but both grand finalists could complete each other. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from English clause to Indonesian clause. Function of code-switching used is referential function, because the speaker’s utterance includes information.

### Utterance 35

***“Tapi one thing for sure, Audrey, ini potatoes betrayal you, karena kamu biasanya terlalu banyak.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 7 “09:57”)

Chef Arnold said to the grand finalist that potatoes betrayed his cook. Type of code-switching used in this utterance is intra-sentential switching, because the speaker switched between Indonesian and English in one clause. Function of code-switching used in this utterance is referential, because the speaker gave information in the form of criticism.

### Utterance 36

***“I mean it’s good, very good. Si sausnya masih bisa ditambahin lagi.”***

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 7 "10:43")

This utterance was spoken by Chef Renatta. She said that grand finalist's cook was good although the sauce could still be added. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used English sentence then switched to Indonesian sentence. Function of code-switching used is expressive function, because the speaker expressed her opinion about the cook.

### **Utterance 37**

"Saatnya kalian mengumpulkan nilai sebanyak mungkin, *because this is it, the punch, the cherry on top. Give us everything that you got.*"

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 8 "02:58")

Chef Juna told the grand finalists that it was time to collect the score as much as possible and they had to give the best they could do. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used Indonesian clause at the beginning of the sentence, then switched to English clause and also an English sentence. Function of code-switching used is directive function, because the speaker wanted the interlocutors to do their best.

### **Utterance 38**

"Kalian akan memasak untuk terakhir kalinya di galeri MasterChef Indonesia. *There's no more pressure test. Ya? Are you guys excited?*"

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 8 "03:41")

Chef Arnold informed the grand finalists that it was the last time they were in the gallery of MasterChef Indonesia and he also asked them if they were excited. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used an Indonesian sentence then switched to English sentences. Function of code-switching used is phatic, because the speaker wanted to turn signal by asking the interlocutors.

### **Utterance 39**

"Kalian harus fokus. *This time, this is about you.*"

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 8 "05:31")

Chef Renatta told the grand finalists that they should be focus in the challenge. Type of code-switching used is inter-sentential switching, because the

speaker used an Indonesian sentence, then switched to an English sentence. Function of code-switching used in this utterance is referential function, because the speaker gave the interlocutors information.

#### **Utterance 40**

***“Do your best! Masak terakhir kalian. Give us the best you can do.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 8 “05:59”)

This utterance was spoken by Chef Juna. He supported the grand finalists because that was their last cook in the MasterChef Indonesia Season 8. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used an English sentence and switched to Indonesian sentence, then switched again to English sentence. Function of code-switching used is directive function because the speaker wanted the interlocutors do the thing.

#### **Utterance 41**

***“Audrey, it’s final and it’s your dish. Sembilan puluh menit dengan hidangan seperti itu. You have to make it.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 8 “10:02”)

Chef Arnold told the grand finalist that it was final and he had ninety minutes to cook. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from English to Indonesian in sentences. Function of code-switching used is directive function, because the speaker wanted the interlocutors to cook in ninety minutes.

#### **Utterance 42**

***“Bener ga? It’s final. So, everything is real time.”***

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 8 “10:48”)

Chef Juna talked to all the judges and grand finalists. He ensured them that it was final and everything was real time. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used Indonesian sentence then switched to English sentence. Function of code-switching used in this utterance is referential function, because the speaker wanted to inform and ensure the interlocutors that it was final and everything was real.

### Utterance 43

“Ini sekarang adalah *challenge* di mana mereka sangat *signature dish*, sebenarnya. ***This is signature dish.***”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 9 “05:42”)

This utterance was spoken by Chef Juna. He said this utterance when he was talking to the judges about signature dish challenge. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used Indonesian sentence then switched to English sentence. Function of code-switching used in this utterance is referential function, because the speaker’s utterance contains information.

### Utterance 44

“Kita bisa benar-benar melihat *elevation* dari hidangan mereka. Tingkatnya, *plating*-nya, rasanya, ***which I’m very excited*** untuk ronde terakhir ini.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 9 “06:10”)

This utterance was spoken by Chef Arnold. He talked to the judges that he was impressed to the grand finalists, from their level, plating, and taste. Type of code-switching used in this utterance is intra-sentential switching, because the speaker spoke English clause in Indonesian sentence. Function of code-switching used is expressive, because the speaker expressed his impression.

### Utterance 45

“Saya sangat senang *actually* yang ada di *grand final* ini mereka berdua, karena memang ***they really deserve it.***”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 10 “05:05”)

Chef Renatta answered when she is asked about how she felt to the grand finalists. Type of code-switching used in this utterance is intra-sentential switching, because the speaker used an English clause in the basic language, it is Indonesian. Function of code-switching used in this utterance is expressive, because the speaker expressed her feeling.

### Utterance 46

“***No, no, I’m very impressed with these two.*** Sama bener-bener... ya, bukan mengurangi rasa hormat terhadap yang lain, ***I think*** berdua ini yang memang paling cocok berada di *grand final* ini.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 10 “05:24”)

This utterance was spoken by Chef Juna when he is asked about the two grand finalists. He said that he was very impressed with both of them and they deserve to be in the grand final of MasterChef Indonesia Season 8. Type of code-switching used is inter-sentential switching and intra-sentential switching. Inter-sentential switching appears at the beginning of utterance. The speaker used an English sentence then switched to Indonesian sentence. Intra-sentential switching appears at the middle of the second sentence. The speaker used English clause in the basic language, it is Indonesian. Function of code-switching used is expressive, because the speaker expressed his impression.

#### **Utterance 47**

*“You know, like amateur cook, tapi mereka bisa kita tarik.”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 10 “05:40”)

This utterance was spoken by Chef Juna. He gave his opinion about the grand finalists. He said that they were amateur, but they could still be directed to become experts. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used an English clause then switched to Indonesian clause. Function of code-switching used is expressive, because the speaker expressed his opinion.

#### **Utterance 48**

*“Let’s go! Dua setengah menit lagi. Come on, Jerry!”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 10 “07:29”)

This utterance was spoken by Chef Arnold. He reminded the grand finalist to finish his cook because the time was two and a half minutes left. Type of code-switching used in this utterance is tag switching, because the speaker used two English exclamations in the basic language, it is Indonesian. Exclamations used are at the beginning of utterance and also at the end. Function of code-switching of this utterance is directive, because the speaker wanted the interlocutor to do something.

#### Utterance 49

“Jerry, Audrey, *round* terakhir kalian. ***Cook with all your hard out.***”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 10 “08:44”)

This utterance was spoken by Chef Juna. He supported the two grand finalists to cook with all their hard out because that was their last round. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from an Indonesian sentence then switched to an English sentence. Function of code-switching used is directive function, because the speaker wanted the interlocutors to do something.

#### Utterance 50

“***May I tell you the truth?*** Ini *personally*, ya.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 10 “10:41”)

This utterance was spoken by Chef Juna. He asked the grand finalist before giving an opinion. Type of code-switching used is inter-sentential switching, because the speaker switched from an English sentence to an Indonesian sentence. Function of code-switching used is phatic, because the speaker wanted to keep communication open well.

#### Utterance 51

“*Because* di sini *challenge*-nya adalah *your signature dish*, ***I think you can do better. It just a wrong choice.***”

(Source: YouTube ‘MasterChef Indonesia Season 7 Grand Final Episodes’ video 10 “10:57”)

This utterance was spoken by Chef Juna. He delivered his opinion about one of grand finalists. Type of code-switching used is inter-sentential switching, because the speaker switched from Indonesian clause to English clause and sentence after it. Function of code-switching used is expressive function, because the speaker expressed his opinion.

#### Utterance 52

“***So, you need something else.*** Memang ini rasanya enak.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 10 “11:24”)

This utterance was spoken by Chef Juna. He gave his opinion about grand finalist’s cook. Type of code-switching used is inter-sentential switching, because

the speaker switched from English sentence to Indonesian sentence. Function of code-switching used is referential function, because the speaker wanted to give information to the interlocutor.

### Utterance 53

*“I have to agree, rujak is an appetizer. Yes, it’s good. Dia mengencerkan.”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 10 “12:43”)

This utterance was spoken by Chef Renatta. She agreed to grand finalist who made rujak as an appetizer. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from English sentences to an Indonesian sentence. Function of code-switching used is expressive, because the speaker expressed her opinion.

### Utterance 54

*“But other than that, flavour is good. This is the good rujak. Granitanya juga sangat membantu. It keeps the whole dish jadi dingin, jadi pas. So, it’s good.”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 10 “13:30”)

This utterance was spoken by Chef Renatta. She complimented the grand finalist’s dish. There are two types of code-switching used in this utterance, they are inter-sentential switching and intra-sentential switching. Inter-sentential switching appears at the beginning of the utterance. The speaker used two sentences of English then switched to Indonesian sentences. Inter-sentential switching also appears at the end of this utterance. The speaker used an English sentence after using Indonesian sentences. Intra-sentential switching used in this utterance appears at the fourth sentence. The speaker used an English clause in Indonesian sentence. Function of code-switching used in this utterance is expressive, because the speaker expressed her opinion and complimented the interlocutor.

### Utterance 55

*“The foam is really nice, sangat nice, refreshing, good component. Sayangnya cauliflower kamu masih terlalu kasar.”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 11 “02:14”)

This utterance was spoken by Chef Juna. He said that the foam of grand finalist was good although the cauliflower was still too raw. Type of code-switching used in this utterance is inter-sentential switching, because the speaker used an English clause then switched to Indonesian. Function of code-switching used is expressive, because the speaker expressed his opinion.

#### **Utterance 56**

“Untuk saya *there’s nobody in this food. I mean*, this hidangan ini ga ada bodinya.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 11 “02:39”)

This utterance was spoken by Chef Arnold. He gave his opinion about the grand finalist’s cook when he was tasting it. There are two types of code-switching used in this utterance, they are intra-sentential switching and inter-sentential switching. Intra-sentential switching appears at the first sentence. The speaker used an English clause in Indonesian sentence. Inter-sentential switching appears at the second sentence. The speaker used an English clause then switched to Indonesian. Function of code-switching used is expressive, because the speaker expressed his opinion.

#### **Utterance 57**

“Saya langsung aja, ya. *Rule’s number one.*”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 11 “03:53”)

This utterance was spoken by Chef Juna. He talked to grand finalist and said that rule was the important thing to him. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from Indonesian sentence to English sentence. Function of code-switching used is expressive, because the speaker expressed his idea.

#### **Utterance 58**

“*Flavour is good, though.* Enak sekali.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 11 “04:26”)

This utterance was spoken by Chef Arnold. He gave his valuation about the grand finalist’s cook. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from an English sentence to an



Indonesian sentence. Function of code-switching used is expressive, because the speaker expressed his opinion and valuation to the interlocutor.

#### Utterance 59

*“I’m glad you listened. Karena yes, lebih enak ni pickle-nya.”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 11 “05:10”)

This utterance was spoken by Chef Renatta. She was glad because the grand finalist listened to what she said and did it. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from an English sentence to an Indonesian sentence. Function of code-switching used is expressive, because the speaker expressed her joy.

#### Utterance 60

*“I have to be honest I don’t like your dishes. Karena ini. Ya... OK, you try to make macaroons.”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 11 “09:55”)

This utterance was spoken by Chef Arnold. He gave his opinion to grand finalist’s dish and he did not like it. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from English sentence to Indonesian, and also used an English sentence again at the end of utterance. Function of code-switching used is expressive, because the speaker expressed his opinion.

#### Utterance 61

*“Rasa sama teksturnya that reminds me of es teler yang tradisional itu dapat.”*

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 11 “12:59”)

This utterance was spoken by Chef Renatta. She gave her opinion about grand finalist’s dish. Type of code-switching used in this utterance is intra-sentential switching, because the speaker used an English clause in the Indonesian sentence. Function of code-switching used is expressive, because the speaker expressed her opinion.

#### Utterance 62

*“Ada Jerry atau Audrey yang akan menjadi pemenang MasterChef Indonesia season ke-7 ini. All their hard works paid off.”*

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 12 "00:23")

This utterance was spoken by Chef Arnold. This utterance was spoken at the closing session before final. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from an Indonesian sentence to an English sentence. Function of code-switching used is referential, because the speaker's utterance contains information.

### Utterance 63

*"I have to say, walaupun di season ke-8 ini kita ada di situasi yang lucu."*

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 12 "00:58")

This utterance was spoken by Chef Arnold. He said this utterance at the closing session before final. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from an English clause to Indonesian clause. Function of code-switching used is referential, because the speaker's utterance contains information.

### Utterance 64

*"Menyisihkan banyak peserta yang lain, meskipun itu adalah teman-teman mereka. Now is the moment of truth."*

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 12 "04:18")

This utterance was spoken by Chef Juna. He said this utterance at the closing session before final. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from an Indonesian sentence to an English sentence. Function of code-switching used is referential, because the speaker's utterance contains information.

### Utterance 65

*"Bisa dibilang kalian berdua did a very good job and amazing. And we are very proud of you."*

(Source: YouTube 'MasterChef Indonesia Season 8 Grand Final Episodes' video 12 "07:26")

This utterance was spoken by Chef Renatta. She said this utterance at the closing session before final. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched her utterance from an Indonesian

sentence to an English sentence. Function of code-switching used is expressive, because the speaker expressed her proud to the interlocutors.

#### **Utterance 66**

*“We’ve seen you grow, family* kalian, teman-teman kalian, penonton pun bisa melihat perkembangan kalian.”

(Source: YouTube ‘MasterChef Indonesia Season 8 Grand Final Episodes’ video 12 “08:15”)

This utterance was spoken by Chef Arnold. He gave his closing words before final session. Type of code-switching used in this utterance is inter-sentential switching, because the speaker switched from an English clause to an Indonesian clause. Function of code-switching used is referential, because the speaker’s utterance gave information.

#### ***4.1 Social Aspects Affecting Code-Switching in Linguistics***

Basically, certain linguistic constraints and social aspects area unit typically the motivating factors within the bilingual acts of choosing a specific language selection hence code-switching. Linguistic factors talk over with the grammatical structure and constraints of the languages that sometimes verify the patterns of code-switching. Social factors and social dimensions too area unit the determinant parts for the selection of a specific language code instead of another. According to Holmes (2013), they are helpful and additionally the essential mechanisms in yarn and examining utterances of every kind of social interactions. Such factors involve the influence of the participants, social context, topic, formality, and status, functions of the discussion likewise as purposeful use of the language.

Holmes (2013) more highlighted that the way people speak is influenced by certain social aspects and social scopes during which they are speaking. These all rely upon wherever they are speaking, who will hear what they are talking, and what their outlooks and functions area unit throughout the speech exchange. In this case, there are social aspects that affect people to do code-switching, they are social class and status, gender, and age. In judges’ utterances of MasterChef Indonesia season 7 grand final episodes, the researcher finds that social class and status is the basic aspect causes the judges use code-switching. According to Guy (2011:163), social

class and status are ranked according to assorted personal characteristics such as level of education, income, occupation, which collectively imply a certain degree of social esteem.

Based on this research, social class and status aspect found here is level of education. It seems from the judges' background of education. Chef Juna spent twenty years of his life in the United States for his education. Before becoming a chef specializing in Japanese and French cuisine, he previously studied in the United States to become a pilot. Chef Renatta completed her cooking education at Le Cordon Bleu Culinary Art in Paris, France by earning a Diploma in Superior Cuisine and Superior Pastry in 2018. While Chef Arnold, when he was 10 years old, he moved to Australia with his family. He spent his school days there until high school level.

Occupation is also included in the social class and status aspect found in judges' utterances of MasterChef Indonesia season 7 grand final episodes. Chef Arnold at the age of 14 worked as a dishwasher and cleaned the kitchen at a restaurant in Australia before he became a chef. He learned cooking techniques by his own self. Besides that, he got his cooking experience from seeing his mother who often cooks in the kitchen. Together with his two brothers and his mother, Chef Arnold set up a restaurant called KOI Dessert Bar and Dining in Australia.

In 2002, Chef Juna took over as head chef at the restaurant where he started learning to cook Japanese cuisine because the chef who trained him moved to another restaurant. Furthermore, in 2003, Chef Juna moved to the best sushi restaurant in Houston called Uptown Sushi and became Executive Chef there. Over time, he was fed up with Japanese cuisine so he moved to a French restaurant, The French Laundry, which is known as a restaurant that applies high standards.

Chef Renatta had the opportunity to work in one of the Michelin starred restaurants, Garance Saint Dominique in Paris, France, in 2018, after graduating from her cooking education at Le Cordon Bleu Culinary Art in Paris, France by earning a Diploma in Superior Cuisine and Superior Pastry. She also actively introduces Indonesian culinary through culinary activities abroad, especially in Europe.

The judges who are all of international standard, is the factor that influence the using of special terms derived from English (as one of the international languages) and other foreign languages in MasterChef Indonesia. This happens because they tend to use foreign language terms to facilitate the use of vocabulary that is rarely found in Indonesian in the cooking field.

## **5. CONCLUSION AND SUGGESTION**

### **5.1 Conclusion**

After analyzing the twelve videos of MasterChef Indonesia Season 7 Grand Final Episodes, the researcher collects the data, then finds judges' utterances that contain code-switching and classifies them to the theories used. Based on the theory of Poplack (1982) about types of code-switching, the researcher finds 7 tag switching, 53 inter-sentential switching, and 17 intra-sentential switching, out of 68 data. The functions of code-switching according to Appel and Muysken (2005) found in this research are 25 referential functions, 8 directive functions, 28 expressive functions, and 6 phatic functions, while the two others of functions of code-switching is not found in these data.

The social aspects affecting code-switching in judges utterances of MasterChef Indonesia Season 8 grand final episodes show that social class and status is the only aspect. The three judges' social class and status is seemed from their background of education, income, and occupation. The most frequently used code-switching among the judges of MasterChef Indonesia Season 8 is Chef Juna. From the 67 code-switching found in grand final episodes, 28 of them is Chef Juna's utterances. Chef Arnold used 23 utterances and Chef Renatta used 16 utterances that used code-switching.

### **5.2 Suggestion**

This research is not perfect, there are still many mistakes in writing or in analysis. After doing this research, there are some suggestions the researcher would like to convey. To begin with, for the next researches, it is preferably to get the data from objects such as video recording like this research, researchers should have at least general knowledge about the objects, for example in this research is about

cooking and culinary matters. This is because in the MasterChef, there are many new vocabularies that the researcher just knew it after watching the videos.

The next researchers should pay attention to the difference between word, phrase, clause, and sentence. It is important to distinct the types of code-switching, and also to distinct to other code such as code-mixing. After all, it is better for the next researchers to know and understand the utterances used very well, so that they can analyze the functions of code-switching. Hopefully, there are better and more detailed analysis in the next researches. The researcher is welcomed to take on criticisms and other suggestions.

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# CHAPTER 9

## MINANGKABAU LANGUAGE SPOKEN BY INDIAN ETHNIC

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### 1. BACKGROUND OF DISCUSSION

Language is the ability to acquire and use complex system of communication, particularly the human ability to do so, and a language is any specific example of such a system. Natural languages are spoken or signed, but any language encoded into secondary media using auditory, visual, or tactile stimuli—for example, in whistling, signed, or braille.

Language is not given since human birth. While human growth, the community around human assist to speak. That is how language is used, both to interact or to communicate. The complex system of language communication became language have many problems into interactional in social life one of the problems is language changes. Trask (1994:2) explains that every living language is constantly changing, in vocabulary, in pronunciation, and in grammar, this change is natural and inevitable, and it should not be grounds for alarm or condemnation. These describe that changing in language is usually happen.

Language is always changing. Through the modern era, new words are constantly to be used, at the same times old words gradually dropping out of use. These related to the problem of language change, because of the surrounding around. Older speaker usually used the original language has passed away.

So the language itself is rarely to be used in this modern era. Only a few people which are still use the language.

In the other side, as a minority community, India people who lived in Padang make their own language for communication. By the time, the original language has changed because India people have to communicate to another, while Padang

used Minangkabau language. Nowadays, the writer who have a half blood of India seek and often heard, the India people mix Minangkabau and their original language. The writer see this as one of the unique language. For simply example, the India people called a boy with ‘tambi’. Or another example is , if they want to say for dressed is ugly, they will says ‘sotte baju lu kini ko ma’. The writer purpose is to preserve this uniqueness from extinction.

### **1.1 Identification of the Discussion**

In focusing the problem, the writers want to analyze how India community use their language in communication, in interaction, is there any change in their language and the writer also want to see the code mixing that they have in their language. After knowing the code mixing, the writer want to make the formulation of the code mixing itself.

### **1.2 Limitations of the Discussion**

To be more systematically directional and to achieve the target of this research, the writer raises the question below. The limitations of the problems will guide this research:

1. How are language change revealed on India ethnic in Padang ?
2. What does code mixing that occur on India ethnic in Padang ?
3. How is the formula of code mixing uttered by India people in Padang ?

### **1.3 Purposes of the Discussion**

This analysis derived from limitations of the problems become the purposes of the research :

1. To describe the language change among India ethnic in Padang
2. To explain briefly code mixing that occur on India people in Padang
- 3.. To describe the formula of code mixing uttered by India people in Padang

### **1.4 Significances of Discussion**

The significance of research, the researcher will be wished as follows:

1. Theoretically, the writer hopes that this research can add contribution in the field of linguistics study especially sociolinguistic study.
2. Practically, The results of this research can be used as an additional knowledge to improve students’ abilities of language analysis.

3. The results of this research can make the young generation know about the diversity language in Padang, does not only about modernization, but Padang have another culture and also language.

### **1.5 Theoretical Framework**

The writers use sociological approach to reach the point of research question. The writers use the Chomskyan framework that focuses on structures that could be generated in language and by what means, the social approach tries to account for what can be said in a language, by whom, to whom, in whose presence, when and where, in what manner and under what social circumstances (Fishman 1971; Hymes 1971; Saville-Troike 1982: 8). A distinction that persists (though it is not one that we particularly advocate) is that between the sociolinguistics (proper) and the sociology of language.

Language change that properties of language change might be explained by the way language is acquired and structured in the mind, is of course by no means original to generative grammar.

Interestingly, however, Chomsky (1986:16-17) recognizes that homogeneous speech communities do not exist in the real world, and that each individual has acquired a language in the course of complex social interactions with people who vary in the ways in which they speak and interpret what they hear and in internal representations that underlie their use of language. In addition, two people may share exactly the same knowledge of language but differ markedly in their ability to put this knowledge to use (Chomsky 1986:9).

Crowley (1997:154) that describes lexical change is known as etymology. It studies the particular words history rather than the change of actual pronunciation. Furthermore, Crowley says both of the terms refer to the same process. The process of copying words from other languages in one area prefer cultural vocabulary rather than core vocabulary. Core vocabulary is vocabulary which can be found in all human languages (1997:155), while cultural vocabulary is vocabulary which can be found through the experience from everyone's culture. It refers to culture specific.

## **2. REVIEW ON RELATED LITERATURE**

### **2.1 Review of Related Literature**

Many studies have been conducted on various aspects of the writer analyzing. The writer have read *Lexicalization and Language Change Research Surveys in Linguistic* by Brinton J, et al. This book give the writer an analysis to lexical change and language change briefly. The writer can get the idea directly.

The writer have read another book for references such as *Bahasa Melayu Bahasa Dunia* by James T.Collin. This book gives the writer an example of a language which can be influence the world. The writers have seen the component of the Malay language. There are phonology aspects, morphology aspect, and the social it is which is the speaker who speak Malay.

The writer read Aitchison book too. This book has a good in describing what is language change. The language who will change by the time, the era, and the modernization. The writers take some quotation too in this book. The writers also have read some e-book about the sociolinguistic, creole and pidgins, code mixing, and lexical change for references in analysis.

### **2.2 Review of Related Theories**

#### **2.2.1 Language Change**

Languages are always changing. We have seen that language changes across space and across social group. Language also varies across time.

In the modern world, language change is often socially problematic. Long before divergent dialects loose mutual completely intelligibility they begin to show difficulties and inefficiencies in communication, especially under noisy or stressful conditions. Also, people observe language change, they usually “gone down the hill”. We never seem to hear older people commenting that the language of their children or grandchildren generation has improved compared to the language of their own youth. Marshall (2004:1) states “The subject of language change, and the possible factors involved in such a process, has for many years prompted interest. Investigators have shown renewed interest in the loss of non-standard varieties and the process of standardization. This has given important insights into the types of geographical area, social network, and social group in which language changes

originate and the mechanisms involved in the process of diffusion''. The writer agree due to the quotation above. Language change happen because of social interaction between two or more different ethnic human especially in Indonesia which is heterogent.

It is rare, however, for there to be a simple 'A versus B' rivalry, and there could be a number of functional determinants for the same change of frequency. Rarely can any single causative explanation be offered for a given change, yet explanations can be given substance by seeing how far they can account for diverse linguistic changes, rather than one or two changes here and there. With the above caveats in mind, we will consider in this chapter the following explanatory processes we have postulated in preceding chapters:

- (a). Grammaticalization
- (b). Colloquialization
- (c). Densification of content
- (d). Changes induced by contact among regional varieties of standard English (notably 'Americanization')
- (e). Other processes (e.g. prescription and language planning)

With (a), we are focusing on a largely language-internal (though psychologically motivated) process at the interface between the lexicon and the grammar. Processes (b) and (c) are essentially discourse-based phenomena, two partly conflicting trends shaping the expectations we have about styles, genres and text types. While grammaticalization usually results in the straightforward addition and subsequent entrenchment of new structural options in the grammar, changes at the discourse level more often reflect the shifting preferences in the choice between already existing options. Processes of type (d) finally take us more squarely into sociolinguistics, as we are dealing with competing norms and changes in the linguistic prestige accorded to them. Towards the end of the chapter we will consider some further minor influences, such as prescriptive influences, that might help to shape frequency change. The processes we have listed are far from unconnected with one another, and from time to time, in the chapter, we will bring out interrelations between them.

Good (2008:23) states that: If language change is constrained by grammatical structure, then synchronic assumption has diachronic consequences. Theories of grammar can then in principle contribute to explaining properties of change, or conversely be falsified by historical evidence. This has been the main stimulus for incorporating historical linguistics into generative theorizing. A widely shared assumption is that certain mutations occur in the transmission of language.

Specifically, they occur when aspects of grammars based on incomplete data, or outputs of such grammars, can be retained from earlier stages of acquisition and become incorporated into the final system. This notion of “imperfect learning” has provided the basis for one approach to analogical change, and, coupled with the theory of Lexical Phonology, provides a solution to the problematic type of phonological change known as lexical diffusion (Kiparsky 1995).

It is also commonly assumed in investigations of syntactic change. The theory of acquisition thereby becomes a crucial link between synchronic and diachronic linguistics. The specific implementation of this approach will depend on the model of grammatical description that is adopted. Syntactic change, for example, has been treated as parameter-resetting (Lightfoot 1991), as grammar replacement (Kroch 1989b), and as constraint reranking (Optimality Theory, recently especially in its stochastic variety, Jäger and Rosenbach 2003; Clark 2004).

Bloomfield’s version of the explanation is based on the notion of separation of levels, and in particular on the premise that the phonological and morphological organization of language are independent.

Theoretically, we can understand the regular change of phonemes if we suppose that language consists of two layers of habit. One layer is phonemic: the speakers have certain habits of voicing, tongue-movement, and so on.

These habits make up the phonetic system of the language. The other layer consists of formal-semantic habits: the speakers habitually utter certain combinations of phonemes in response to certain types of stimuli, and respond appropriately when they hear these same combinations. These habits make up the grammar and lexicon of the language (Bloomfield 1933: 364–365). So, the

structuralist/generative program for historical linguistics during most of the last century looked something like what is given in.

### **2.2.2 Code Mixing**

Wardhaugh (1986:101) mention that code mixing occur when conversant uses both of language together to extend that they change from one language to other language in the course of single utterance. It means that the conversant just change some of the elements in their utterance. Code mixing takes place without a change of topic and can involve various levels of language, for example morphology and lexical items.

Code mixing refers to the mixing of two or more languages or language varieties in speech. Code mixing is similar to the use or creation of Pidgin is created across groups that do not share a common language, code mixing may occur within multilingual setting where speaker share more than one language. Some linguists use term of code mixing and code switching more or less interchangeably.

Both terms to refer the utterances that draw from element of two or more grammatical system. These studies are often interested in the alignment of element from distinct system, or on constraints that limit switching. The terms of code mixing suggest a hybrid form, drawing from distinct grammar.

Code mixing in language acquisition in studies bilingual language acquisition, code mixing refers to a developmental during which human mix element of more than one language.

Code mixing as a fused lect or a mix language is a relatively stable mixture of two or more languages. What some linguist have described as ‘‘code switching as unmarked choice’’ of ‘‘frequent code switching’’ has more recently been described as ‘‘language mixing’’ or in the case of the most strictly grammaticalized forms as ‘‘fused lect’’. This code mixing has no specific meaning in the local context. A fused lect is identical to a mixed language in terms of semantic and pragmatics, but fused lect allow less variation since they are fully grammaticalized. In other words, there are grammatical structure of the fused lect that determine which source-language element may occur.



A mixed language is different from a creole language. Creole is thought to develop from pidgins as they become nativized. Mixed language develop from situations of code-switching.

The pattern of intra-sentential code-mixing found are often rather different from one another. Much of confusion in the field appears to arise from the fact that several distinct processes are at work:

1. Insertion of material (lexical items or entire constituents) from one language into a structure from the other language.
2. Alternation between structure from languages
3. Congruent lexicalization of material from different lexical inventories into a shared grammatical structure.

These three basic processes are constrained by different structural conditions and are operant to a different extent and in different ways in specific bilingual settings. The three processes correspond to dominant models for code mixing that have been proposed.

Approaches that depart from the notion of insertion (associated with Myer-Scotton 1993b) view the constraints in term of the structural properties of some base or matrix structure. Here the processes of code mixing is conceived as something akin to borrowing: the insertion of an alien lexical or phrasal category into a given structure. The difference would simply be the size and type of element inserted, for example noun versus noun phrase.

Approaches departing from alternation (associated with Poplack 1980) view the constraints on mixing in terms of compatibility or equivalence of the languages involved at the switch point. In this perspective code-mixing is akin to the switching of codes between turns or utterances.

The notion of congruent lexicalization underlies the study of style shifting and dialect / standard variation as in the work of Labov (1972) and Trudgill (1986), rather than bilingual language use proper. The exception is the bilingual research by Michael Clyne (1967) on German and Dutch immigrants in Australia. This comes closest to approach to bilingual language use from the perspective of congruent lexicalization.

### 2.2.3 Lexical change

Lexicalization is most often connected with phonetic developments. Consider the following example. The word *pan* has full stress as it is a monosyllable, /pæn/. However *saucepan* has reduced stress on the second syllable so that the word is no longer interpreted as being ‘a pan for cooking a sauce in’. Nowadays the conceptual difference between the two words is that a pan is flat and broad whereas a saucepan is considerably deeper. One can say that *saucepan* is lexicalized, i.e. it is a single word and not now derived productively from *sauce* + *pan* by native speakers of English.

Names frequently show lexicalized elements, e.g. *Clapham*, *Greenham* which contain as second element the Old English word hƿm ‘home’ which, because unstressed, did not undergo the later vowel shifts from /<:/ to /qu/. This situation is also to be seen with the word *hamlet* ‘small village’ which now has a short /æ/ from Old English /<:/ which was raised to /o:/ and diphthong in Early Modern English to /qu/ in RP, yielding *home* /hqum/. The result is that speakers no longer see a connection between *home* and *hamlet* and the latter word is lexicalized. Another instance of such lexicalization is *Lambeth* which contains the words for *lamb* + *heath* but where the latter is reduced to an unstressed vowel whereas the independent word *heath* retained the long vowel and went through the later vowel shift.

Examining common words from the core vocabulary of a language shows that lexicalisation is a frequent process. For instance, the words *husband* (a Norse loan) and *woman* are now indivisible forms but they each derive from two units, i.e. *hus* + *bond* ‘house’ + ‘tiller of the soil’ and *w»f* + *mann* ‘female’ + ‘man’ respectively. Further instances which involve the shortening and reduction of vowels and which have led to a dissociation between the compound and its elements are *holiday* < *holy* + *day*; *garlic* < *gar* + *l@c* ‘sharp leek’; *breakfast* < *break* + *fast*; *gospel* < *gld* *spel* ‘the good news’; *sheriff* < *shire* + *reeve* ‘county warden.

A lexical item is the type of unit which belongs to a lexicon, but what kind of unit this is will depend on the theory of the lexicon adopted with respect to whether the units in it are wholes or consist of components of meaning. Some

theories have treated lexical items as unanalyzable wholes (Bloomfield 1933; Chomsky 1965). Lehmann speaks of them as being accessed “holistically”: “the holistic approach is to directly grasp the whole without consideration of the parts” (2002:2). Treating an item holistically “means treating it as an entry of the inventory, as a lexical item” (2002:3). However, other theories of the lexicon have been based on the concept of minimal components of meaning. Individual lexical items are the language-particular representations of such components (e.g., boy represents human, adult, male).

For example, in the case of a “lexical field,” such as verbs of perception, Viberg (1983) proposes that there is a lexicalization hierarchy on two dimensions. One has to do with the number of lexical distinctions available for the verbs of the senses. For example, English distinguishes agentive and experiential look at, see or listen, hear, but other languages like Hindi do not, and have only one verb for look at/see and another for listen/hear. There are no languages with one verb for look at/see, and two separate verbs for listen and hear. On the second dimension, which concerns verbal complexity, “if look at (or in a few cases see) is expressed by a morphologically complex form, so is listen to (or hear). But the opposite does not necessarily hold” (Viberg 1983:136).

Such theories of lexical components and most especially more recent theories about the way they combine to form lexical representations of complex

meanings play an integral role in discussions of “synchronic lexicalization”. They assume that there are universal semantic components – which being universal are not learned – and various language-specific combinatorial possibilities. Note that a different term, lexeme, is also sometimes used. While a lexical item may be understood as any member of the lexicon (whether primarily lexical or primarily grammatical), a lexeme is typically contrasted with a grammatical morpheme. A lexeme refers to a word considered as an abstraction such as run rather than as its various concrete word forms, or grammatical modifications, such as run, runs, ran, running, or foot rather than foot, foot’s, feet (Matthews 1997; Haspelmath 2002). From this perspective, the lexeme FOOT is a “stem,” and plural (the vowel alternation in this case) is a grammatical affix.

There are different ways of conceptualizing the relationship between units in the lexicon and the combinatorial possibilities they allow. One view is that there are basically two mechanisms in the mind, two ways of knowing: a “memory system” that stores and retrieves individual words, and a “system of symbolic computation” that generates grammatical combinations of words.

More specifically, the lexicon, which stores irregularities such as eat–ate, foot–feet, is distinct from the grammar, which provides a set of regular syntactic and phonological rules of combination such as we find in walk–walked, dog–dogs (Pinker 1999). Here lexical and grammatical units can be sharply distinguished (according to regularity rather than function, however). Others point out that not all combinatorial possibilities are regular. Some combinations, especially those that have to do with the make-up of the lexicon, are so specific to individual items and constructions that they should be accounted for in the lexicon in terms of “lexical rules.”

For example, take (someone) to task is relatively frozen compared to take someone to New York and allows a passive, but not substitution of to task by other noun phrases; the past tense of bring–brought has only a partial phonological connection with the regular past tense -d. Anything stored in long-term memory (including forms like lexical take to task and grammatical should be considered a “lexical item” (Sag and Pollard 1991).

### **3. METHOD**

#### **3.1 Method of Collecting Data**

The writer use field and library research in collecting data. The field of systemic functional linguistics is a largely descriptive linguistic tradition that provides a firm foundation in analyses of genres of writing or text-based interaction (Martin & Rose, 2007; Martin & White, 2005), as well as face-to-face interaction (Veel, 1999), characterized in terms of the choices authors and speakers make about how to present themselves through language (Halliday, 1994).

Chamber (2013:21) explain that once the community has been selected for research, the next step is to get a perspective on the community itself – linguistic, demographic, and historical. Information on local speech, major industries, labor,

religious institutions, communications, movement of peoples, and the historical development of the area can aid in understanding local society.

A survey of previous linguistic work must be carried out, both on the linguistic aspects you intend to study and on any previous research concerning the local language variety. Earlier work on the local variety, regardless of its quality, can be useful for time depth or for pinpointing interesting problems. The choices that authors and 2 speakers make are mapped out in decision tree representations referred to as systems, which is where it gets its name. The constructs coming from the field of systemic functional linguistics provide us with a common foundation for exploring stylistic norms of conversational behavior across genres of dialogic interactions. What makes it an ideal choice for our efforts is the historical fact that it grew up side-by-side with one of the few sociological theories that was informed by linguistic data.

As such, in contrast to other existing linguistic theories, it was fashioned specifically for the purpose of explaining sociological processes at multiple levels and within a wide range of contexts. Beyond these social phenomena, mechanisms such as grammatical metaphor (Halliday, 1994) endow it with the ability to represent how reasoning processes and conceptual development are displayed through language as well. Thus, it holds the potential to bridge between more cognitively oriented theoretical perspectives from the Learning Sciences as well as more socially oriented ones.

### **3.2 Method of Analyzing Data**

The writer use distributional method for analyzing data. Djajasudarma describes the distributional method using the determinative in a language that is examined in determining basic. The basic of this method is the technique of data selection by category of grammaticalization (especially in descriptive studies) in conform with the natural features.

The distributional method rely on the decisive element of language support itself with:

- a. Deletion
- b. Subtitution

- c. Expansion
- d. Permutation
- e. Paraphrase

### **3.3 Technique of Collecting Data**

The writer use qualitative research for collecting data. Qualitative research is a certain tradition in social science that is fundamentally dependent on human observation in its own region and connect with the community through language, with the features (Moleong,1989):

1. Scientific background, meaning researchers conducted the study in the context of a wholeness that brings research to the study
2. Humans as tools, observations can be divided into open-ended examination (unknown subject) and closed (unknown subject)
3. Qualitative methods, emphasizing quality (characteristics of natural data) in accordance with the descriptive and natural understanding itself
4. The study of inductive data analysis, data is assessed through a process that goes from fact to theory, not vice versa
5. The basic theory, using inductive study refers to data search / data collection. This study is more of a formation abstract, based on the parts have been collected and then sorted, while the deductive method in language research carried out by formulating a hypothesis first, and then test it with data.
6. Descriptive, the collected data may be derived from the script, interviews, field notes, photographs, videotapes, personal documents
7. The most importance of the process than the result, in the study of language there is a process to distinguish itself with prosede like morphological process will involve the basic shape before the results of the process, but in prosede did not ask where its basic form
8. Limits specified by the focus, determination of focus is an attempt (dence) fatherly demarcate research
9. The specific criteria determining the validity of the data with the interests of the research itself

10. Negotiated element / agreed outcome can be considered particularly from researchers and human element which is used as a data source

### 3.4 Technique Analyzing Data

In processing the data, the writer uses descriptive method to describe, explain, and validate findings. Leedy (1974:79) states:

“Explains the descriptive method as follow: descriptive method is the method that simply looks with the intensive accurately at the phenomena at the moment and then describes precisely what researcher sees.”

The writers use this method because of the writer gain a better understanding of a topic. Descriptive research is the exploration of the existing certain phenomena. Descriptive are aimed at finding out ‘what is’, so observational and surveys methods are frequently use to collect descriptive data (Borg and Gall, 1989).

## 4. FINDINGS

In this chapter the research based on the observation. From the writer’s family who still use the original language. This chapter divided into three sub-chapter, they are : language change among India ethnic in Padang, code mixing that occur on India ethnic in Padang and the formula of code mixing.

### 4.1 The Language Change Among India Ethnic in Padang

The changes in language happen time by time. The original language can become different because of changing. The writer has observed about language change in India community. Here are the results.

#### 4.1.1 /i/ become /e/ in medial

Vowel /i/ in medial words of Indonesia language change into vowel /e/ in utterance of India people in Padang’s word.

NO	BI	BIKI	MEANING
1.	air	[aer]	Water
2.	baik	[bae?]	Good
3.	balik	[bale?]	Back
4.	kecil	[kete?]	Small
5.	lain	[laen]	Other

#### 4.1.2 Disapperance of phoneme /h/ in final

In vowel-vowel sequences, a front vowel deletes when it is adjacent to a back vowel regardless of the order of the vowels. The fact that a back vowel is maintained over a front vowel indicates that its place feature is marked with respect to that of the front vowel.

NO	BI	BIKI	MEANING
1.	ayah	[aya]	father
2.	basah	[basa]	wet
3.	belah	[bala]	cleave
4.	benih	[beni]	seed
5.	buah	[bua]	fruit

#### 4.1.3 Disapperance /h/ in initial

The consonant /h/ in initial word disappear and replace it to the vowel /i/ after the consonant.

NO	BI	BIKI	MEANING
1.	hidung	[iduŋ]	nose
2.	hidup	[idui?]	alive
3.	hijau	[ijau]	green
4.	hisap	[iso?]	suction
5.	hitam	[itam]	black

#### 4.1.4 Disapperance /h/ in medial

The consonant /h/ disappear and followed by the vowel /a,iu/ between the consonant. The writer can conclude that consonant /h/ does not appear in BIKI.

NO	BI	BIKI	MEANING
1.	jahit	[jai?]	sew
2.	matahari	[matoari]	sun
3.	tahu	[tau]	know
4.	tahun	[taun]	year

#### 4.1.5 Disapperance /r/ in final

Consonant /r/ disappear in final word, then vowel /a/ before the consonant replace it.

NO	BI	BIKI	MEANIG
1.	akar	[aka]	root
2.	bakar	[baka]	burn
3.	dengar	[daŋa]	listen



4.	ekor	[ikua]	tail
5.	lebar	[leba]	wide

#### 4.1.6 Disapperance /r/ in medial

Vowel /e/ followed by consonant /r/ absorp into vowel /a/, then consonant /r/ disappear and replace by consonant /b/. The writers have found that consonant /r/ appear in initial position.

NO	BI	BIKI	MEANING
1.	Terbang	[tabaŋ]	fly
2.	Berbulu	[babulu]	hairy
3.	Terbenam	[tabanam]	drown

#### 4.1.7 Absorption /at/ become /ʔ/ in final

Vowel /a/ followed by consonant /t/ absorp to vowel /e/ and followed by glottal stop /ʔ/.

NO	BI	BIKI	MEANING
1.	berat	[bareʔ]	heavy
2.	dekat	[dakeʔ]	near
3.	empat	[ampeʔ]	four
4.	ulat	[uleʔ]	worm
5.	hangat	[aŋeʔ]	warm

#### 4.1.8 Absorption /u/ become /o/ in medial

The absorption of /u/ become /o/ in medial position can be found in the example below:

NO	BI	BIKI	MEANING
1.	hitung	[etoŋ]	count
2.	jatuh	[jato]	fall
3.	Jauh	[jao]	far

From the data above, data 1 and 2 have the same change, which consonant /t/ followed by vowel /u/ and change into same consonant but different vowel which is /o/. The data 3, there is vowel /a/ and consonant /h/ between vowel /u/. The changing /u/ become vowel /o/ and consonant /h/ disappear.

#### 4.1.9 Absorption /u/ become /o/ in final

The absorption of /u/ become /o/ in final position can be seen in the example below:

NO.	BI	BIKI	MEANING
1.	kalua	[kalo]	if
2.	bangau	[baŋo]	stork

Vowel /a/ and /u/ absorb into vowel /o/ in final word like the data above.

#### 4.1.10 Absorption /t/ become /k/ in final

Vowel /a/, /i/, /u/ followed by consonant /t/ absorb and change. Vowel /a/ and consonant /t/ change to vowel /e/ and glottal stop /ʔ/. Vowel /i/ followed by consonant /t/ change to vowel /i/ and glottal stop /ʔ/. Vowel /u/ followed by consonant /t/ change into vowel /u/ followed by additional vowel /i/ and glottal stop /ʔ/.

NO	BI	BIKI	MEANING
1.	empat	[ampeʔ]	Four
2.	gigit	[gigiʔ]	bite
3.	ikat	[ikeʔ]	tight
4.	jahit	[jaiʔ]	knit
5.	kabut	[kabuiʔ]	fog

#### 4.1.11 Absorption /a/ become /o/ in final

NO	BI	BIKI	MEANING
1.	apa	[apo]	what
2.	bunga	[buŋo]	flower
3.	dua	[duo]	two

Consonant /p/ followed by vowel /a/ in final word change into /o/. Consonant /ŋ/ followed by vowel /a/ change into /o/. Vowel /u/ followed by vowel /a/, change into vowel /o/.

#### 4.1.12 Absorption /p/ become /k/

Vowel /a/ in medial followed by consonant /p/ in final word absorb into vowel /o/ and glottal stop /ʔ/.

NO	BI	BIKI	MEANING
1.	suap (me)	[suoʔ]	bribe
2.	sayap	[sayoʔ]	wing

#### 4.1.13 Absorption /ŋ/ become /aŋ/ in final

Vowel /u,i,a/ in medial followed by consonant /ŋ/ in final word change and there is an additional vowel /a/ between vowel /u,i,a/ and consonant /ŋ/. The writer have find that consonant /ŋ/ appear only in final and medial position.

NO	BI	BIKI	MEANING
1.	apung (me)	[apuaŋ]	float
2.	cacing	[caciaŋ]	worm
3.	daging	[dagiaŋ]	meat
4.	gunung	[gunuaŋ]	mountain
5.	jantung	[jantuaŋ]	heart

#### 4.1.14 Absorption /e/ become /a/ in medial

NO	BI	BIKI	MEANING
1.	belah (me)	[bala]	split
2.	benar	[batua]	correct
3.	bengkak	[bangka?]	swollen
4.	benih	[bania]	seed
5.	berat	[bare?]	weight

Consonant /b/ followed by vowel /e/ in medial word change to the consonant /b/ and vowel /a/.

#### 4.1.15 Absorption /e/ become /a/ in initial

Consonant /e/ in initial word followed by consonant /n,m/ change to vowel /a/ in initial word.

NO	BI	BIKI	MEANING
1.	empat belas	[ampe? bale]	fourteen
2.	empat puluh	[ampe? pulua]	forty
3.	enam	[anam]	six
4.	enam belas	[anam ble]	sixteen
5.	enam puluh	[anam pulua]	sixty

#### 4.1.16 Disapperance /e/ in medial

Vowel /e/ disappear in medial word if the consonant meet the consonant like the data below. The writer have find that vowel /e/ appear in initial and final position.

NO	BI	BIKI	MEANING
1.	peras	[pras]	squeeze
2.	geraham	[graam]	molar
3.	keringat	[kringe?]	sweat
4.	kerongkongan	[kroŋkoŋan]	throat
5.	pelipis	[plipis]	temple

#### 4.1.17 Disapperance /d/ in initial

Consonant /d/ followed by vowel /e/ absorp then change. Consonant /d/ disappear and vowel /e/ change to vowel /a/, but the data 3 consonant /d/ and vowel /e/ disappear and replace with consonant /l/. Consonant /d/ does not appear in final position.

NO	BI	BIKI	MEANING
1.	debu	[abu]	dust
2.	debu	[abu]	dust
3.	delapan puluh	[lapan pulua]	eighty

#### 4.1.18 Disapperance /d/ in medial

No.	BI	BIKI	MEANING
1.	pendek	Pute	short
2.	sedikit	[konjoŋ]	a bit
3.	tidur	[partu]	sleep
4.	kodok	[konce?]	frog
5.	sudah	[ala]	done

From the data 1 (153), vowel /e/ in medial change into vowel /u/, consonant /d/ disappear and replace with consonant /t/, and consonant /k/ also disappear. Data 2 and 3 totally change from the basic vocabularies. From data 4 (620) consonant /d/ disappear in medial and replace it into the additional consonant /n/ and /c/, vowel /o/ in medial change into /e/. Data 5 (1110) consonant /s/ in initial word, /d/ in medial and /h/ in final disappear then change into consonant /l/ in medial.

#### 4.1.19 Disapperance /p/ in final

NO	BI	BIKI	MEANING
1.	asap	[aso?]	fog
2.	hidup	[idui?]	alive
3.	hisap	[iso?]	suction
4.	sayap	[sayo?]	wing
5.	suap (me)	[suo?]	bribe

Vowel /a/ in medial word followed by consonant /p/ in final absorp into vowel /o/ and glottal stop /?/. Vowel /u/ in medial followed by consonant /p/ absorp into vowel /u/ and additional vowel /i/ and change into glottal stop /?/. consonant /p/ appear in initial and medial position and very productive.

## 4.2 Code Mixing That Occur on India Ethnic in Padang

Code mixing plays a very significant role in language change and language variation, and also provides an insight into the socio-cultural phenomena taking place in that area or region, through the linguistic choices of the people. It is not only an indicator that the process of change is going on, but also a vehicle of linguistic change. Indeed, many linguists view mixed-code as an inevitable by-product of bilingualism. The writer will explain the code mixing in language utterance among India people in Padang into three parts, which are hybridization, language acquisition, and fused lect.

### 4.2.1 Language Hybridization of India Ethnic

Language hybridization is a resultant process of frequent code-mixing. Sometimes, even the grammar or structure of one language is applied to the vocabulary of another. So, when two or more languages are frequently mixed, resultantly a new hybrid variety of language takes birth. This new variety to some extent shares the qualities of both the languages but it has its own independent grammar and vocabulary that may not match any of the mixed languages.

- 1) Karaki blanjo di sinan, cik.  
Mahal belanja di sana, kak.  
The market there is expensive, sist

From the data above, the speaker make a hybridized noun phrase by adding the original word and the modifier from Bmk. "Karaki" from the original word of India people use means expensive, "blanjo" means shopping come from Minangkabau language, "di sinan" means to explain the place overthere which come from Minang, then "cik" means sis, such a nickname to call someone.

- 2) Pomle dorang nala  
"Kekasih anda cantik"  
your girlfriend is beautiful

The speaker sandwiching the original language between the language that influence by Tionghoa Padang. "Dorang" means you, it from Tionghoa Padang influence. "Pomle" means boyfriend or girlfriend. While "nala" means pretty (Aditiawarman, 2005).

- Payan alah partu  
"Dia sudah mengantuk"  
He has slept

The hybridized noun phrases are made by sandwiching the item of the original language between Minangkabau language. ‘‘Payan’’ is for subject, ‘‘alah’’ means done which come from Minangkabau language, and ‘‘partu’’ means sleepy.

- 3) Lah soru lu ?  
Kamu sudah makan?  
Have you eaten?

The hybridized sentences are made by Minangkabau language, the original language and Tiongpa influence. ‘‘lah’’ means have you done it before or not. Soru is from the original language means eat. ‘‘Lu ‘’ is subject or you, which come from Hokkian language, but Tionghoa Padang absorb it while they speak, until it becomes a habit to used.

- 4) Hukar di siko se lah aweng  
‘‘Saya duduk disini saja’’  
I sit here

The hybridizes are made by sandwiching the original language between the Minangkabau language. ‘‘hukar’’ means sit which come from the original language, ‘‘di siko’’ come from Minangkabau language means here, ‘‘ se lah’’ come from Minang which just as additional words for talk. ‘‘aweng’’ means subject I which come from the original language.

Code-mixing and language hybridization are interesting phenomena in bilingual societies that gain significance in the backdrop of globalization. Since majority of people in the city have a very superficial and limited understanding of the original language those who know the original language frequently code mix it in Minang, Indonesia, and Tionghoa Padang to exhibit their superior knowledge of the original language.

In such cases the speaker repeats the original language equivalent of the used word to express his knowledge of original language since the original language is a language of prestige and to differs the India people from another community. Another reason in such cases is that the original language equivalent of the word or term is more popular in society.

#### **4.2.2 Language Acquisition of India Ethnic in Padang**

Language acquisition is the process by which humans acquire the capacity to perceive and comprehend language, as well as to produce and use words and sentences to communicate. Language acquisition is one of the quintessential human traits, because non-humans do not communicate by using language. Language

acquisition usually refers to first-language acquisition, which studies infants' acquisition of their native language. This is distinguished from second-language acquisition, which deals with the acquisition (in both children and adults) of additional languages.

The capacity to successfully use language requires one to acquire a range of tools including phonology, morphology, syntax, semantics, and an extensive vocabulary. Language can be vocalized as in speech, or manual as in sign. Human language capacity is represented in the brain. Even though human language capacity is finite, one can say and understand an infinite number of sentences, which is based on a syntactic principle called recursion. Evidence suggests that every individual has three recursive mechanisms that allow sentences to go indeterminately. These three mechanisms are: relativization, complementation and coordination. Furthermore, there are actually two main guiding principles in first-language acquisition, that is, speech perception always precedes speech production and the gradually evolving system by which a child learns a language is built up one step at a time, beginning with the distinction between individual phonemes.

The capacity to acquire the ability to incorporate the pronunciation of new words depends upon many factors. Before anything the learner needs to be able to hear what they are attempting to pronounce. Another is the capacity to engage in speech repetition. Children with reduced abilities to repeat nonwords (a marker of speech repetition abilities) show a slower rate of vocabulary expansion than children for whom this is easy. It has been proposed that the elementary units of speech have been selected to enhance the ease with which sound and visual input can be mapped into motor vocalization. Several computational models of vocabulary acquisition have been proposed so far. Various studies have shown that the size of a child's vocabulary by the age of 24 months correlates with the child's future development and language skills. A lack of language richness by this age has detrimental and long-term effects on the child's cognitive development, which is why it is so important for parents to engage their infants in language. If a child knows fifty words or less by the age of 24 months, he or she is classified as a late-

talker and future language development, like vocabulary expansion and the organization of grammar, is likely to be slower and stunted.

Two more crucial elements of vocabulary acquisition are word segmentation and statistical learning (described above). Word segmentation, or the segmentation of words and syllables from fluent speech can be accomplished by eight-month-old infants. By the time infants are 17-months-old, they are able to link meaning to segmented words.

Recent evidence also suggests that motor skills and experiences may influence vocabulary acquisition during infancy. Specifically, learning to sit independently between 3 and 5 months has been found to predict receptive vocabulary at both 10 and 14 months of age, and independent walking skills have been found to correlate with language skills around 10 to 14 months of age. These findings show that language acquisition is an embodied process that is influenced by a child's overall motor abilities and development.

#### **4.2.3 Fused Lect of India Ethnic in Padang**

Code mixing as the fused lect has no specific meaning in the local context. A fused lect is identical to a mixed language in terms of semantic and pragmatics, but fused lect allow less variation since they are fully grammaticalized. In other words, there are grammatical structure of the fused lect that determine which source-language element may occur.

A mixed language or a fused lect is a relatively stable mixture of two or more languages. What some linguists have described as "codeswitching as unmarked choice" or "frequent codeswitching" has more recently been described as "language mixing", or in the case of the most strictly grammaticalized forms as "fused lects".

In areas where code-switching among two or more languages is very common, it may become normal for words from both languages to be used together in everyday speech. Unlike code-switching, where a switch tends to occur at semantically or sociolinguistically meaningful junctures, this code-mixing has no specific meaning in the local context. A fused lect is identical to a mixed language in terms of semantics and pragmatics, but fused lects allow less variation since they are fully grammaticalized. In other words, there are grammatical structures of the



fused lect that determine which source-language elements may occur. A mixed language is different from a creole language. Creoles are thought to develop from pidgins as they become nativized. Mixed languages develop from situations of code-switching.

### 4.3 The Formula of Code Mixing Uttered by India People in Padang

The words part in four sub, there are the original language, the words that influence by Tionghoa, words (sewe Aditiawarman, 2005) that influence by Minangkabau, and words that influence by Indonesia.

The mother language of India people is Tamil, because they come from Tamil, South India. By the time, because of their need to communicate with others, they learn Minang language, and Indonesia. Their language have influence by three language and it is take more influence in language use. The writers have some conversation with the India people with different area in Padang, and it proves that language change.

#### 4.3.1 Vowel /a/ + i = /a/ + e

air —————> aer

Vowel /i/ in medial words change into vowel /e/.

#### 4.3.2 Consonant /c/ + i = /t/ + e +/?/

kecil —————> kete?

Consonant /c/ change into consonant /t/, vowel /i/ change into /e/, and consonant /l/ change into glottal stop /?/.

#### 4.3.3 Vowel /a/ + h = /a/ + Ø

ayah —————> ayaØ

Vowel /a/ followed consonant /h/ in final word absorp and consonant /h/ disappear.

#### 4.3.4 Vowel /i/ + h = /i/ + Ø

benih —————> beniØ

Consonant /h/ disappear in final because of the vowel /i/ behind it.

#### 4.3.5 Consonant /h/ + i = Ø + /i/

hidung —————> Øidun

Consonant /h/ disappear because of vowel /i/.

#### 4.3.6 Vowel /a/ + h + /i,a,u/ = /a/ + Ø + /i,a,u/

jahit → jaØi?

Consonant /h/ between vowel /a/ and /i/ in medial absorb and disappear, then consonant /t/ in final change into glottal stop /ʔ/.

matahari → matoØari

Consonant /h/ between vowel /a/ in medial and /i/ disappear, then vowel /a/ in medial change into vowel /o/.

tahu → taØu

Consonant /h/ disappear because flanked between vowel /a/ and /u/.

#### 4.3.7 Vowel /a/ + r = /a/ + Ø

bakar → bakaØ

Vowel /a/ in medial followed by consonant /r/ in final word absorb then consonant /r/ disappear.

#### 4.3.8 Consonant /e/ + r = /a/ + Ø

terbang → taØbarŋ

Vowel /e/ followed by consonant /r/ absorb into vowel /a/ and consonant /r/ disappear.

#### 4.3.9 Consonant /r,k,p,l,ŋ/ + at = /r,k,l,p,n/ + e?

berat → bare?

Vowel /a/ which beside consonant /t/ change into vowel /e/ and glottal stop /ʔ/.

dekat → dake?

Vowel /e/ in medial change into vowel /a/, vowel /a/ which followed by consonant /t/ change to vowel /e/ and glottal stop /ʔ/.

empat → ampe?

Vowel /a/ followed by /t/ change into vowel /e/ and glottal stop /ʔ/.

ulat → ule?

Vowel /a/ in medial followed by consonant /t/ in final change to vowel /e/ and glottal stop /ʔ/

hangat → Øaŋeʔ

Consonant /h/ disappear in initial word, vowel /a/ in medial word followed by consonant /t/ change to vowel /e/ and glottal stop /ʔ/.

#### 4.3.10 Consonant /t/ + u = /t/ + o

hitung → Øetɔŋ

Consonant /h/ in initial word disappear, vowel /i/ change into vowel /e/, and vowel /u/ in medial change to vowel /o/.

#### 4.3.11 Vowel /a/ + /u/ = /a/ + /o/

jauh → jao

Vowel /a/ and /u/ in medial word absorb into vowel /o/, and consonant /h/ disappear in final word.

#### 4.3.12 Vowel /a/ + u = /o/

kalau → kalo

Vowel /a/ and /u/ in final word absorb into vowel /o/ in final.

#### 4.3.13 Vowel /a,i,u/ + t = /a,i,u/ + ?

empat → ampeʔ

Vowel /e/ in initial word change into vowel /a/, vowel /e/ change into vowel /a/, then consonant /t/ change into glottal stop /ʔ/.

gigit → gigiʔ

Consonant /t/ change into glottal stop /ʔ/ in final word.

kabut → kabuiʔ

Vowel /u/ in medial word followed by consonant /t/ change, and there is additional vowel /i/ between them. Consonant /t/ change into glottal stop /ʔ/.

#### 4.3.14 Consonant /p/ + a = /p/ + o

apa → apo

Vowel /a/ in final word change into vowel /o/.

#### 4.3.15 Vowel /u/ + a = /u/ + /o/

dua → duo

Vowel /u/ in medial word followed by vowel /a/ in final word change into vowel /o/.

**4.3.16 Consonant /l/ + a = /l/ + /o/**

bilamana → bilo

Vowel /a/ in medial word change to vowel /o/, and consonant /m/ , /n/ also vowel /a/ in final word disappear.

**4.3.17 Vowel /a/ + p = /o/ + ?**

suap → suo?

Vowel /a/ and consonant /p/ in final word change to vowel /o/ and glottal stop /ʔ/.

**4.3.18 Vowel /i,u/ + ŋ = /a,i,u/ + a + ŋ**

cacing → caciaŋ

Vowel /i/ and consonant /ŋ/ change and there is additional vowel /a/ between them.

gunuŋ → gunuaŋ

Vowel /u/ followed by /ŋ/ change, and there is additional vowel /a/ between vowel /u/ and /ŋ/.

**4.3.19 Consonant /b/ + e = /b/ + a**

belah → balaØ

Vowel /e/ change into vowel /a/ in medial word, and /h/ in final word absorp.

**4.3.20 Vowel /e/ + n,m = /a/ + n,m**

empat belas → ampe? baleØ

Vowel /e/ change into vowel /a/, then vowel /a/ change into /e/, consonant /t/ turn into glottal stop /ʔ/, and consonant /s/ disappear.

enam puluh → anam puluaØ

Vowel /e/ in initial word followed by consonant /n/ change to be vowel /a/ and still followed by consonant /n/. Consonant /h/ in final second word also change into vowel /a/ and consonant /h/ disappear.

**4.3.21 Consonant /p,g,k/ + e = /p,g,k/ + Ø**

peras → pØras

Consonant /p/ and /r/ flanked by vowel /e/ which cause vowel /e/ disappear.

geraham → gØraØman

Vowel /e/ disappear because of the vowel /e/ between consonant /g/ and /r/.

Then consonant /h/ unvoiced.

keringat → kØriŋe?

Vowel /e/ flanked of the consonant /k/ and /r/ and it cause vowel /e/ disappear. Vowel /a/ followed by consonant /t/ change into vowel /e/ and glottal stop /ʔ/.

#### 4.3.22 Consonant /d/ + /e/ = Ø + /a/

debu → Øabu

Consonant /d/ and vowel /e/ disappear in initial word, then turn into vowel /a/.

#### 4.3.23 Consonant /d/ + /e/ = Ø

delapan puluh → Ølapan puluaØ

Consonant /d/ and vowel /e/ disappear in initial word. Consonant /h/ in the second word also disappear and replace with vowel /a/ in final.

#### 4.3.24 Consonant /d/ + e = /t/ + e

pendek → pute

The words above change from Indonesia language to Tamil language, but the initial word still same. Consonant /d/ disappear and replace to consonant /t/.

#### 4.3.25 Vowel /a/ + p = /o/ + ?

hisap → Øiso?

From the data above, there are three changing, vowel /a/ in medial word, change to /o/, consonant /h/ disappear in initial, and consonant /p/ turn into /ʔ/.

## **5. CONCLUSIONS AND SUGGESTIONS**

### **5.1 Conclusions**

After analyzing The Language Utterance Among India Community In Padang, the writer can conclude the analysis into three findings :

1. Describing the language change among India ethnic in Padang, the writer finds 19 disappearance and absorption consonant also vowel that utter in India people in Padang. The changing is influence by Minangkabau language, Tionghoa Padang, and Indonesia play a big role of the changing.
2. Describing code mixing that occur on India people in Padang, the writer differ into three parts which are language hybridization, language acquisition, and fuse lect. In each part , the writer related the theory and the data which can conclude as a mixed code.
3. Describing the formula of code mixing uttered by India people in Padang, the writer have 24 formula that concludes from the data, that the formula is mixed by Minangkabau, Tionghoa Padang, and Indonesia.

### **5.2 Suggestions**

After analyzing The Language Utterance Among India Community In Padang, the writer suggests that the other student will analyze their mother language and take that as a proposal, it becomes important because this is one of the way we can prevent a language from the death.

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# CHAPTER 10

## **CODE SWITCHING IN SIGAPOKNA LANGUAGE UTTERED BY MINANGKABAU PEOPLE IN SIGAPOKNA, MENTAWAI: SEMIOTIC ANALYSIS**

Rafli  
Marno

### **1. BACKGROUND OF DISCUSSION**

Language is a communication tool that is owned by humans to convey ideas, feelings, and information in socializing with other communities. Community life will not be separated from language because language is a means of communicating in everyday life. Community life is dynamic as well as language, which always follows people's lives so language changes. Rahardi (2015: 20), has shown that if there are two or more languages used interchangeably by the same speaker language contacts occur. It is said that because there are events of mutual contact between languages with one another in communicating events. Language contact is an event that influences each other between one language and another, whether it occurs directly or indirectly.

Contact events between languages can lead to language changes. Rahardi (2015: 21) says that Language contact occurs in bilingual or multilingual societies, because in this society more than one language is used. In the view of sociolinguistics, linguistic situations in bilingual or multilingual societies are interesting to study, because there are several languages in verbal interaction. In an open society, it means that its members can receive arrivals from other communities, both from one or more than one community, there will be language contact. What stands out from language contact is the occurrence or presence of bilingualism and multilingualism with a variety of cases, namely interference, integration, code switching, and code mixing.



Code switching is a transition event from one code to another. So if a speaker first uses code A (Minangkabau language) and switches to using code B (Sigapokna language), then the switching event in using that language is called Suwito code switching in Rahardi (2015: 23). Chaer (2004) defines code switching as a transitional symptom of language use because of changing circumstances. Rahardi (2015: 25) describes code switching, which is the use of alternating languages or perhaps more, language variations in the same language or perhaps language styles in a bilingual speech society. Symptoms of the transition of language use in a communication act are determined by speakers and speech partners.

The communication action of a bilingual in transferring the use of language is done with the awareness of the users of the language. Thus, code switching itself is a symptom of the transition of language usage that occurs because of changing circumstances. Code switching occurs between languages, can also occur between various languages. In social events, code switching is influenced by linguistic and nonlinguistic factors, because code switching is related to the social situation of the community. Factors that influence the occurrence of code switching are speakers or speakers, listeners or opponents of speech, changes in situations with the presence of people or third parties, changes from formal situations to informal situations or vice versa, and changes in topic of conversation.

Code switching is closely related to the problem of transferring language use by a group of speakers which can occur due to language contact. In bilingual and multilingual societies there is mutual contact between one language and another. This kind of condition can lead to the existence of a dependency relationship between one language and another language in the speech community. That is, there has never been a speaker in a bilingual society who only uses one language in a pure way, not influenced by other languages that actually already exist in the speaker. This can cause symptoms of code switching. Sigapokna Village, West Siberut Subdistrict, Mentawai Islands Regency is one of the villages where the majority of the population uses Sigapokna language as a language for everyday communication. But since the stabbing of the Minangkabau people in the village of Sigapokna the Sigapokna community has turned into a multilingual community.

This allows the local community to be able to speak in this study, the community in question was a group of people who came and lived in the village of Sigapokna with family members, both indigenous people and immigrant communities who had settled in the area. Entrants enter a business, and usually use the homes of surrounding communities as temporary shelters or rent out shophouses to develop their businesses. This causes the community to socialize with newcomers they use regional or Minangkabau languages. As a result, in socializing between communities they switch to using language. The ability of multilingual people to influence their habits in communicating daily with family members. Families who are multilingual in communication not only use one language but can use more than one language and are used interchangeably according to context and speech discussion.

A multilingual community that is a community that has several languages. Such a society occurs because some ethnic groups also form a society, so that in terms of ethnicity it can be said as a plural society Sumarsono (2014). Then this thought became the basis for making language code switching in families in the Sigapokna community as a sociolinguistic study that examines a language in its relation to the user community. This phenomenon is interesting to study because the results of this study can provide an objective description of the form of language coding in the family domain in Sigapokna with the influx of Minangkabau language Sigapokna language can be affected as well as the for example, *mee mailobak* (Sigapokna language), *pai manciang* (Minangkabau language), *mee mamanciang* (code switching), going fishing (English), *maibuat loingak* (Sigapokna language) *angkek kayu* (Minangkabau language), *angkek loingak* (code switching), lifting wood (English).

### **1.1 Identifications of the Problem**

Identification of the problem is analyzing code switching in Sigapokna language uttered by Minangkabau people in Sigapokna. Sociolinguistics is a study of language character, language variation, code mixing, function of language, and language use in interaction and the language function in society. Language for a man of letters is a media to express ideas and present specific messages to society.

These ideas come from intuition, imagination, and a man of letters personal experiences of in his society. The goal of sociolinguistics in language literature discussion is to give a description of the social condition of a society related to its language. This study focuses on the forms of code switching in Sigapokna language, the matrix of Sigapokna language in Minangkabau speakers and the causes of code switching in the Sigapokna language.

### **1.2 Limitation of Discussion**

Based on the background of the study above, this research focused on analyzing the forms of code switching in Sigapokna language, the matrix of Sigapokna language in Minangkabau speakers and the causes of code switching in the Sigapokna language. Actually there are many things that writer can discuss about code switching in Sigapokna language, but the writer limits the research in three questions research with explains in the formulations of problem.

### **1.3 Formulation of Discussion**

Based on the background above, the formulation of the problems in this study are:

1. How is the forms of code switching in Sigapokna language?
2. What is the matrix of Sigapokna language in Minangkabau speakers?
3. What is the causes of code switching in the Sigapokna language?

### **1.4 Purposes of Discussion**

Based on the formulation of the problem above, the purposes in this study are to:

1. To analyze the forms of code switching in Sigapokna language
2. To analyze the matrix of Sigapokna language in Minangkabau speakers
3. To describe the causes of code switching in the Sigapokna language

### **1.5 Significance of Discussion**

Significance of the Research is a science that examines the differences in linguistic elements related to geographical factors, one of the aspects of the study is mapping the differences in linguistic elements found among the observation areas in the study. The use of language can be seen in terms of place. Therefore, the location of an area that is not the same can affect the language used. The language

have differences between one region and another. This can lead to the emergence of various dialects in different regions.

The term dialect comes from the Greek word "dialect" which was originally used in connection with the state of Greek at that time. The dialect is at first the *Mostdleurterroir* which means "words on the ground". In its development then shows an area that is worthy of being used in reference to medieval languages Ayatrohaedi (1979): So the dialect here is a language system used by a group of people to distinguish from other community groups. Language dialects can also be divided into dialects that are horizontal and vertical. Horizontal dialects indicate variations in language that are geographical in nature, differences between one language in another language in the environment of one language society. The nature of dialect is determined by language variations in one social language society.

Indirectly from this understanding, horizontal dialects of language indicate the existence of one language which can have some of the largest dialects geographically. The language dialects that are vertical are determined by language variations in a social language community. Basically one dialect is different from the other dialects because each has a lingual characteristic. This particularity is what distinguishes these dialects. Not limited to the search for differences in phonological and lexical aspects, language mapping will also be done. In accordance with the object of study in the form of differences in linguistic elements due to geographical factors. The position and role of language maps in dialect geography is very important.

A general description of a number of new dialects will appear clearly if all the symptoms are mapped. The language map contains the differences and similarities that exist between these dialects.

According to Trudgill, (2000).

*Maps shows the geographical distribution of dialect features can be interpreted to give us interesting information. Distribution, for example, can be explained in terms of settlement patterns and other historical events.*

Mapping as mentioned earlier is very important in displaying linguistic symptoms. That is, mapping and study of dialect geography is a unity between the two cannot be separated. Ayatrohaedi (1983, 31 - 32) views that language maps or dialect maps are a tool to illustrate the reality contained in dialects, both the similarities and differences between these dialects. Language maps can be a demonstration map (display maps) and interpretation maps (interpretive maps). The demonstration map truly transfers the tabulated answers to a particular problem on the map, which puts tabulation into a geographical perspective.

The interpretation map tries to make a more general statement by showing the distribution of major variations from one region to another. The importance of this research is:

1. Readers: the existence of this research can add to the reader's insight into the code switching in Sigapokna. The researcher hopes that this research can be a material for readers to conduct further research.
2. Academic: increasing student knowledge about the Sigapokna dialect as one of the languages in Indonesia. The researcher hopes that the existence of research on the code switching in Sigapokna can add insight to students, especially the faculty of English Literature, Ekasakti University Padang.

## **2. REVIEW OF RELATED LITERATURES**

### **2.1 Grand Theory**

The foundation theoretical used in this study is the Sociolinguistics theory. Sociolinguistics is derived from the words "socio" and "linguistic". Socio is the same as the social word which is related to society. Linguistics is the study of and talking about language, especially elements of language and between the elements. Sociolinguistics is a study that arranges theories about the relationship between society and language. Based on the previous understanding, sociolinguistics also studies and discusses aspects of social aspects of language especially the differences found in language related to social factors Nababan (1993). Based on some of the opinions above it can be concluded that sociolinguistics not only learns about language but also learns about aspects of language used by the community.

Sociolinguistics is a discipline between sociology and linguistics, two fields of empirical science that are closely related. Sociology is an objective and scientific study of people in society, institutions, and social processes that exist in society. Sociology tries to find out how the community happened, is going on, and still exists. By studying institutions, social processes and all social problems in society, it will be known how humans adjust to their environment, how they socialize, and place themselves in their respective places in society. While linguistics is the field of science that studies language, or the science that takes language as the object of study.

Thus it can be said that sociolinguistics is an interdisciplinary science that studies language in relation to the use of that language in society Abdul, Chaer (2003). From the description above it can be concluded that sociolinguistics is an interdisciplinary study of language in relation to the language used in that environment. In addition to sociolinguistics there is also used the term sociology of language. Many consider the two terms the same, but there are others who consider them different. Some say the use of the term sociolinguistics because research entered from the field of linguistics, while the sociology of language is used if the research was entered from the field of sociology. Fishman (1972) says sociolinguistic studies are more qualitative.

Sociolinguistics relates to the details of the actual use of language, such as the description of patterns of language use or certain dialects by the speaker, topic, setting. Sociolinguistics views language first of all as a social system and a communication system as well as a part of a particular society and culture. While what is meant by the use of language is a form of social interaction that occurs in concrete situations. Based on some of the descriptions above it can be concluded that sociolinguistics means learning about the language used in certain regions or certain dialects. Judging from the name, sociolinguistics involves sociology and linguistics, therefore sociolinguistics has a very close relationship with the two studies. Socio is a society, and linguistics is a study of language. So a sociolinguistic study is a study of language that is associated with social conditions Sumarsono, and Paina Partama (2004).

Based on some of the descriptions above it can be concluded that sociolinguistics means the study of language that is associated with the conditions of a particular society. Sociolinguistics tends to focus on social groups and linguistic variables used in the group while trying to correlate these variables with traditional demographic units in the social sciences, namely age, gender, socio class, economics, regional grouping, and regional grouping status. Even in recent times an attempt was made to correlate linguistic forms and social functions in intra-group interactions at the micro level, as well as correlations between language selection and social functions on a large scale for the macro level Ibrahim (2000).

From the description above it can be concluded that sociolinguistics is the study of language that focuses on social groups and linguistic variables. Alwasilah (1993) explains that outline investigated by sociolinguistics there are five types of habits (convention) in organizing utterances with orientation to the social goals of study of how norms and social values affect linguistic behavior. Variation and diversity are related to the social framework of the speakers, the use of political linguistic resources and the social aspects of bilingualism. Sociolinguistics highlights overall problems related to social organization of language behavior, not only covering language behavior, but also language attitudes, behavior towards language and language usage. In sociolinguistic it is possible that people start from social problems and then associate with language, but can also apply otherwise starting from language and then associating with social symptoms.

Sociolinguistics can refer to using linguistic data and analyzing it into other sciences involving social life, and conversely referring to social data and analyzing it into linguistics. For example, one can see that there are two different languages in one language and then associate with social phenomena such as gender differences so that it can be concluded, for example (A) is supported by women (B) supported by men in the community. Or conversely, people can start by sorting society by sex into men and women, then analyzing the language or speech that can be used by women or speech that can be used by men. Trudgill, Peter (1974) revealed that sociolinguistics is a part of linguistics related to language as a social

phenomenon and a cultural phenomenon. Language is not only considered a social phenomenon but also a cultural phenomenon.

The implication is that language associated with culture is still a sociolinguistic scope, and this can be understood because every society must have a certain culture. As a member of sociolinguistics society bound by the cultural values of society, including the values when he uses language. Values are always associated with what is good and what is not good, and this is manifested in rules which are mostly unwritten but adhered to by the community members. Whatever the color of the boundary, sociolinguistics includes three things, namely language, society, and the relationship between language and society. Based on the limitations of sociolinguistics above, it can be concluded that sociolinguistics includes three things, namely language, society, and the relationship between language and society. Sociolinguistics discusses or examines language in relation to speakers, language as a member of society. How the language is used to communicate between members of the community with each other to exchange opinions and interact with each other individuals.

## **2.2 Previous Study**

A number of studies have been conducted to find out about the Sigapokna the code switching in Sigapokna language of the Mentawai Islands Regency, West Siberut District. The review is the result of reviewing, views, opinions after investigating or studying the language. Adriana, an alumni of Bung Hatta University, in a thesis entitled "Mentawai Language pronoun, West Siberut District, Mentawai Islands District," has two problem studies in assessing the pronominal language of Sigapokna. One of them is, the instruction pronoun is studied about the pronouns that are used to refer to the place and time, or an event, for example this, that, here, there, and there it is used in Sigapokn's language.

Then the second pronoun charm is studied about the pronouns used to refer to people or charm pronouns giving references to the cast in the Sigapokna language event. This research is different from previous research. Research that has been carried out examines the Sigapokna language pronouns. And then the next researcher Agustinus Sakukuret, an alumni of Padang Ekasakti University, in a



thesis entitled "Mentawai idioms in Muntei Village," the research shows that there are two forms of idioms that are found in Muntei village, namely full idioms (formed in sentences) and half idioms (formed in words or phrases).

The results also show that idioms have syntactic functions that make them then be placed as subjects, objects, adjectives, and adverbs in sentences. This research also shows that the meaning of idioms that are usually found in Muntei Village can only be understood by people if they know who the people are involved in the conversation, what are the situations in which the conversation occurs, and what is the purpose of using idioms. The next researcher examined the code switching in Sigapokna language uttered by minangkabau people in sigapokna because since the Minangkabau people came and settled in the village of Sigapokna there was a acquisition of two languages that were often used both from the Sigapokna people and the migrants (Minangkabau).

### 2.3 Theoretical Framework

In this analysis, the research will focus on Sociolinguistic theories regarding the use of two languages between the Sigapokna language and the Minangkabau language. This language code indicates code switching in the Sigapokna language in west siberut.

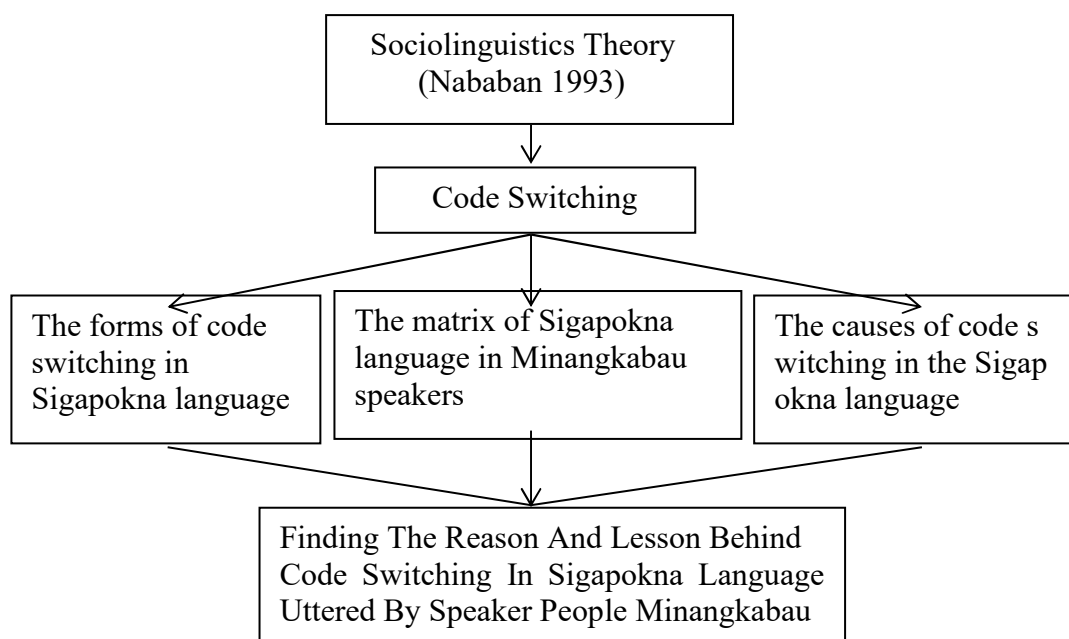


Figure 1

From this theoretical framework, the analysis of language was focused on Sociolinguistics theory. The form of code switching in the Sigapokna language occurs because in Sgapokna village many migrants enter and settle in the Sigapokna village, migrants who enter, especially the Minangkabau people. The settlers who settled in the Sigapokna village (Minangkabau), obtained a bilingual acquisition between the Minangkabau language and the Sigapokna language. From the acquisition of the two languages, the code switching took place in Sigapokna, West Siberut, Mentrawai Island regency.

The form of code switching in acquisition of two languages namely, *mee mamancıang* (code switching) goes fishing (English), *akek kajeik camin* (code switching), ask for a mirror (English), *pai mainonton* (code switching) goes to watch (English), *iban lauik* (code switching) sea fish (English) from four examples of Sigapokna language code switching the researcher got the source of the data from the informant. The matrix Sigapokna language of Minangkabau speakers, researchers conducted research by finding the number of percent of the dominant code switching words used in daily conversation in using two languages between the Sigapokna language and the Minangkabau language. For more details about matrix Sigapokna language, see the table below as follows:

No	Sigapokna Language	Minangkabau Language	Code Switching	English Meaning
1	<i>maipaingek toiten</i>	<i>Panjek karambia</i>	<i>maipaingek karambia</i>	coconut climbing
2	<i>mee maipasaki bukao</i>	<i>pai manjua pinang</i>	<i>mee manjua bukao</i>	go sell areca nut
3	<i>iban koan</i>	<i>ikan lauik</i>	<i>iban lauik</i>	Sea fish
4	<i>mee maisaki attelu</i>	<i>pai mambali talua</i>	<i>mee maisaki talua</i>	go buy eggs
5	<i>saki ibabatta kamonga</i>	<i>bali lauak kamuaro</i>	<i>saki ibatta kamuaro</i>	buy fish in the mouth

From the above table an explanation of the Sigapokna language matrix of Minangkabau speakers, the percentage of words between the two languages is Sigapokna eight percent (8%) while the Minangkabau five percent (5%) means that the speaker is more dominant using the Sigapokna language in communicating or interacting in the Sigapokna community.

### **3. RESEARCH METHOD**

#### **3.1 Method of collecting the data**

The method used is qualitative and quantitative research which aims to create a systematic, factual, and accurate code switching in Sigapokna language uttered by Minangkabau people district west Siberut Mentawai island. Field research is collecting data by conducting research directly on the object of research through:

##### 1) Observation

The technique observation is carried out to see directly the object to be examined. This is related to the determination of the observation point of the area to be studied. With this technique, the researchers directly observed the area to be investigated regarding language code switching in the Sigapokna area.

##### 2) Interview

According to Arikunto S. (2002) "Interview is a dialogue conducted by the interviewer to get information from informants in the sense of reports about his personality or other things that he knows." And then according to Keraf. (1982) an interview is a way to collect data by asking questions directly to the informant or authority (expert or authority in a problem). The informant functions as a search for data sources interviewed by researchers to look for information about language code switching in Sigapokna, then the informants who are originally sought by Minangkabau people who enter and reside or settle in Sigapokna village and then informants are preferred men.

##### 3) Note

The technique note is used to record and determine the form of language transfer from the informant. Questions addressed to informants in the interview are adjusted to the order of questions. Every answer obtained from the informant was recorded in connection with the code switching in Sigapokna language.

##### 4) Record

Records are recording information from informants guided by a list of questions that have been prepared. The list of questions used is the basic Swadesh

vocabulary list created by Mahsun (2011). This aims to avoid informant answers that are not influenced by the standard language of the area concerned. The recording method used by the informant is very important because recording we can find out the language code switching and then recording technique the language used by the informant is very clear and precise.

Many are found in language learning, for example in the field of language code switching, embarrassed informants are considered to be less prestige isolates and then tend to provide information about more prestigious forms, but actually not separately. In this study, researchers conducted interviews with informants and carried out by recording each item given by the informant regarding the code switching of the Sigapokna language. Researchers were also assisted by indigenous peoples known as informants under study.

The researchers and informants could get to know each other, this indigenous community would use the Sigapokna language in introducing the purpose of the researchers' arrival to the informants not to provide a list of questions based on direct data requests, but the researchers conducted interviews with informants interacting in using two languages namely Sigapokna language and language Minangkabau so that the results of language code switching are precise and clear.

In the interview process, the researchers also conducted enthusiastically so that the informants were enthusiastic and in this case the sentence can be used, which is easy to understand. These sentences are expected to have a close relationship between the researcher and the respondent, so that the resulting output can be in the form of natural data. Object or location of data source the study was conducted in the village of Sigapokna in west Siberut Mentawai island district.

### **3.2 Method of Analyzing the Data**

In analyzing, the research analysis used is a qualitative approach. This approach emphasizes the meaning and understanding of the mind, reasoning, definitions of certain situations (in some contexts), more to examine things related to daily life such as the culture of a region. The purpose of research is usually related to practical matters.

Data analysis is the process of organizing and sorting data into patterns, categories and basic units of the results of observations that have been written in the form of field notes, interviews, official personal documents, photos, drawings and so on. Data analysis is also a process of simplifying data into forms that are easier to read and interpret in order to look for broader meanings and implications of research results. All data obtained from the field through interviews and observations will be systematically compiled and then analyzed qualitatively, the implementation of which has been carried out since the data collection was carried out and worked intensively, that is after leaving the field. Data obtained in the field are recorded in the field notes. Then collected and studied as a whole and then analyzed and researchers must begin to analyze it during the research process.

The analysis in this study is to describe the transfer of code switching in Sigapokna language. Data analysis in qualitative research is an activity that is carried out continuously throughout the research, carried out starting from data collection to the writing of the report. Data analysis was carried out since descending to the study site, each data collected was transferred into a field notebook. Furthermore, it will be grouped and analyzed and interpreted. Activities undertaken by a researcher in analyzing data are carried out continuously throughout the study. Data analysis was carried out from the beginning of the study until the end of the study, analyzed starting from examining all available data from various sources, namely in-depth interviews, observations and secondary data.

Research using this qualitative method will use qualitative analysis. Analysis by making a description that is expected to be able to provide a concrete explanation of the problem under study. Researchers will concentrate during the study, so that they can produce data that can really be accounted for. By recording interview results and direct observation by focusing on the appointment of meaning (in the form of interpretation of field data).

Data analysis is done in stages and continuously, after the results of interviews and observations are collected (in the form of field notes) it will be immediately written down and consulted with the supervisor of the research results obtained. Re-discuss things that need to be done to get a more concrete explanation.

This will be done continuously until the data to be achieved is fulfilled. The data generated will be arranged systematically, so as to provide an overview of the conclusions of the research. This study uses a qualitative approach to find data about language code switching in Sigapokna, West Siberut, Mentawai Island District.

### **3.3 Techniques of Collecting the Data**

In this study, to obtain the data and information needed, researchers used literature study techniques. In library research researchers use the techniques of played by interview and note the data, materials or references that are related to the problem and research objectives. Data analysis in qualitative and quantitative research means as a systematic test of the data to determine its parts, the relationship between the parts, and the relationship of the parts with the whole, by categorizing data and looking for relationships between categories. From some understanding of data analysis, researchers group data into certain groups and look for relationships between groups of data. This literature study method or literature is done by obtaining written data or information sourced from books and various articles which, according to researchers, can support this research. This study uses literature study techniques to find data about language code switching in Sigapokna, West Siberut, Mentawai district.

### **3.4 Techniques of Analyzing the Data**

Data analysis is the process of systematically searching for and compiling data obtained from interviews, field notes, and documentation, by organizing data into categories, breaking down into units, synthesizing, organizing into patterns, choosing what is important and which will be studied, and make conclusions so that they are easily understood by themselves and others Sugiyono (2011: 333).

The data analysis technique used in this study is the interactive model of Miles. (1992), namely the interactive model. This method classifies data analysis in three steps, namely:

#### **1. Data reduction**

Data reduction is a form of analysis that sharpens, classifies, directs, discards unnecessary and organizes data so that final conclusions can be drawn. Reduction does not need to be interpreted as data quantification. The data obtained

from the field is quite a lot, so it needs to be recorded carefully and in detail. As stated earlier, the longer the researcher is in the field, the more data will be obtained, more complex and complicated. For this reason, it is necessary to immediately analyze data through data reduction. Reducing data means summarizing, choosing the main points, focusing on the things that are important, and looking for themes and patterns. Thus the reduced data will provide a clearer picture, and make it easier for researchers to do further data collection, and look for it if necessary. Data reduction can be helped with equipment, such as computers, notebooks, and other telephones. In reducing data, each researcher will be guided by the objectives to be achieved. The main objective of qualitative research is on the findings.

Therefore, if researchers in conducting research find anything that is considered unfamiliar, unknown, does not yet have a pattern, that is precisely what the researcher must pay attention to in conducting data reduction. Data reduction is a sensitive thought process that requires intelligence, discretion, and a high level of insight. For researchers who are new, in conducting data reduction can discuss with friends or other people who are considered sufficient to master the problem under study. Through this discussion, researchers' insights will develop, so as to reduce data that has significant value finding and theoretical development. This study uses data reduction techniques to search for data about language code switching in Sigapokna.

## 2. Presentation of data

Presentation of data is an activity when a set of information is compiled, thus giving the possibility of drawing conclusions. Forms of qualitative data presentation in the form of narrative text (in the form of field notes), matrices, graphs, networks and charts. In quantitative research, the presentation of data can be done using tables, graphs, pictograms, and so on. Through the presentation of these data, the data is organized and arranged in a relationship pattern, so that it will be more easily understood. Unlike the case in qualitative research, where the presentation of data is done in the form of brief descriptions, charts, relationships between categories, and the like. According to Miles and Huberman, the most often used to present data in qualitative research is the narrative text. With the

presentation of the data, it will be easy to understand what is happening, and plan further work based on what has been understood. Furthermore, Miles and Huberman suggested that data display, in addition to narrative text, could also be in the form of graphs, matrices, networks, and charts. This study uses data presentation techniques to find data about language code switching in Sigapokna.

### 3. Conclusion or verification withdrawal

Conclusions is the results of analysis that can be used to take action. The third step in data analysis in qualitative research according to Miles and Huberman is drawing conclusions and verification. The initial conclusions put forward are still temporary, and will change if no strong evidence is found that supports the next stage of data collection. But if the conclusions raised at an early stage are supported by valid and consistent evidence when the researcher returns to the field to collect data, then the conclusions put forward are credible conclusions. Thus the conclusions in qualitative research may be able to answer the problem formulation that was formulated from the beginning, but maybe not. Conclusions in qualitative research are new findings that have never before existed. The findings can be in the form of a description or description of an object that was previously still dim or even dark, so that after examination it becomes clear. This conclusion can be in the form of causal or interactive relationships, as well as hypotheses or theories. This study uses the technique of drawing conclusions or verification to find data about language code switching in Sigapokna.

## 4. DISCUSSION AND FINDINGS

In this chapter the author will explain and discuss the results of research, in accordance with the problems that have been determined. These problems are related to: (1) The form of code switching in the Sigapokna language, (2) The Sigapokna matrix in Minangkabau speakers, (3) The cause of code switching in the Sigapokna language. Based on data obtained from recordings and observations, it was found in the field the form of code switching in the use of two spoken languages used by the Sigapokna people and the Minangkabau people in Sigapokna, Siberut, west of the Mentawai islands district. Sigapokna village is one of the villages in the West Siberut region, which is located 42 km west of the district center.



The word Sigapokna comes from the word *Tateiku* which means inland or upstream of the river, Sigapokna is the name of a small river which according to the old man's story, *Tateiku* is divided into two, namely the name *Samaoo*, the village stands in the position of the river Beresigep. The village of Sigapokna can be traveled within 4 hours from the sub-district, and if from the capital city of the Regency it is a 10 hour 30 minute journey. While the travel time from the provincial capital is 14-15 hours by boat. To find out the area of Sigapokna Village, this area is geographically bordered: the north is bordered by sikabaluan village, the south is bordered by Malancan Village, the west is bordered by Simalegi Village.

Sigapokna village has 7 hamlets, each of which is led by the hamlet head, the hamlets are Labuhan Bajau Selatan Hamlet, East Labuhan Bajau Hamlet, Toktuk Hamlet, Muara Sigep Hamlet, Pilionan Hamlet, Sikuran Hamlet, and Tiniti Hamlet. Judging from the social conditions of the residents of Sigapokna Village, the majority of the livelihoods of the residents of Sigapokna Village are farmers and their later employment as fishermen, there are also some Sigapokna villagers and some civil servants and traders. The language used in Sigapokna Village is the Sigapokna (Mentawai) language, which has its own dialect from other Menawai languages. After the entry of immigrants both as government officials, traders and teachers, the language of Sigapokna Village Experiencing the influence of their language was more likely to use mixed languages namely between the languages of Sigapokna and Minangkabau language.

#### **4.1. The Form of Code Switching in Sigapokna**

Code switching is a symptom of a shift in language use because of changing circumstances, according to Chaer (2004: 107). The form of code switching found in data analysis only consists of code switching in the form of sentences. Code experts can also occur because of differences in language backgrounds that are owned by speakers and speech partners. In addition to differences in different language backgrounds, code experts can also occur due to heterogeneous societal environments. Abdullah, etc (2012) describes sentences as units of language that can be relatively independent, have a final intonation pattern, and are actually or the potential consists of clauses. The form of Sigapokna language code transfer

occurs because of the merging of two languages between Sigapokna and Minangkabau. Code switching occurs when they interact or communicate between the speech opponents and the speech partners, according to the results of the field research sourced from the original Minangkabau informant who lives in Sigapokna, is the occurrence of code switching depending on the opposing speaker, if the original opponents are Sigapokna they will use the language Sigapokna but if the interlocutor is different that's where the two languages are mixed or what is called code switching. Example of the Sigapokna language code transfer form as follows:

A: *"Mee ekeu mamancing pagi buto?"*

B: *"Ii, manga moi ekeu?"*

A: *"Moi aku soalnyo ebuk abakku."*

B: *"Kawan paleuk, kuimok an tepek eku pagi buto."*

A: "Do you go fishing early in the morning?"

B: "Yes, why do you want to come?"

A: "I came because there was no boat."

B: "Alright, I wait in the early morning."

From the conversation above between A and B, they spoke in two languages between the Sigapokna language and the Minangkabau language, the topic of their conversation was to go fishing early in the morning, from the conversation the two people happened over the code. Code switching in the form of sentences found in recordings from informants concerning the use of two languages in communication, namely between Sigapokna and Minangkabau. The form of code switching in two languages in Sigapokna such as, *Kee barubek* (Go for treatment), *Akek camin* (Ask for a mirror), *Saki ibatta kamuaro* (Buy fish in the mouth), *Thulut lado* (Grind the chilies), *Bak gadua aku* (Don't disturb me).

The code switching in Sigapokna language the speaker by t Minangkabau people who settled in the Sigapokna village. In the form of two languages do not use prefix and suffix because every word or sentence spoken has the same meaning and use of two languages that are standard. although in each language it has suffix word suffixes and gives rise to different meanings in one word or sentence, but in research or language translation of the Sigapokna language the speaker does not use prefix and suffix even though there are some words or sentences that have the word suffix and suffix but in two the language between Sigapokna and Minangkabau in

the form of code switching has the same meaning even though the pronunciation is different.

#### **4.2 The Matrix Sigapokna language in Minangkabau Speakers**

The matrix is the arrangement of the number of words in the table that has a comparison and percent. According to the results of the field research sourced from the original Minangkabau informants collected or tapped by researchers, from the number of two mixing languages the speakers were more dominant using the Sigapokna language. Language contact or language influence has not been very widespread because the Minangkabau people who entered the village Sigapokna not long ago. From the collected data amounted to 563. The data in the form of Minangkabau language mixed with 280 and Sigapokna language is 283. From the collection, the matrix language is  $280 / 283 \times 100\% = 90\%$  of Minangkabau language. Sigapokna language mixed with Minangkabau language 283 so, it can be concluded that the mixed Sigapokna language is  $283 / 280 \times 100\% = 95\%$ . From the conclusion of the above data the native Minangkabau speakers are more dominant using the Sigapokna language.

From the number of words or code switching in the above table, it is very clear that the speaker is more dominant using the Sigapokna language, but even so every speaker will not forget or leave his local language even though the speaker has mastered several foreign languages. The occurrence of language contact or code switching depends on the location or region that we live in. If the speaker is in another area and the language is also different automatically there will be a code switching with the aim that the speaker, interlocutor and speech partner will not be misunderstood. In the study of code switching and matrix of the Sigapokna language spoken by the Minangkabau people, there are still few in the two languages that are affected or mixed because Minangkabau people who enter and settle into the Sigapokna area have not been around long enough. Each occurrence of contact or influence of the two languages depends on the environmental situation and the length of time a person lives in the area.

### 4.3 The Causes of Code Switching in Sigapokna

Sigapokna is a village located in West Siberut, Mentawai Island Regency, West Siberut District. Sigapokna has its own language that is different from the languages around its area, the occurrence of language boxes or code switching in Sigapokna since the entry of the timber company many Minangkabau people came and settled there with the aim of trading other than Minangkabau people there were also Javanese, Sulawesi people who came to work in timber companies, but what happened was the language contact or code switching was only the Minangkabau language because the Minangkabau people besides working in the Minangkabau timber company also traded there. According to the results of research in the field of code switching when the transaction between the seller and the buyer, when the transaction occurred Sigapokna people and Minangkabau people use two languages with the aim that they understand each other and there is no misunderstanding.

Minangkabau people who live and settle in the Sigapokna village have begun to understand using the Sigapokna language even though the language is still mixed. Then the Minangkabau people also used to adjust the environment occupied by the Minangkabau people to mingle with the people of sigapokna, telling their life experiences and motivations, and the Minangkabau people are also known as the *Maota*, hence the influence of language or code switching in Sigapokna is very fast. In addition to the influence of language in Sigapokna there was also the influence of religion, initially in the village of Sigapokna embracing two Christian Catholics and Protestant Christians with the entry of the Minangkabau the creation of Islam in the village of Sigapokna. However, even though many influences came into Sigapokna, the researchers only focused on researching about Sigapokna language code switching because it was very interesting and unique to study.

Code switching is a switching event from one code to another. For example, speakers using the Minangkabau language switch to Sigapokna. Code switching is one aspect of language dependency in a multilingual society. In a multilingual society it is very difficult for an absolute speaker to only use one language. In switching code each language still tends to support each function and each function in accordance with the context. Appel, R. (1976) provides limits on code switching

as a symptom of language use switching due to changing circumstances. Suwito (1983) divides code switching into two:

### 1. Internal Code Transfers

It says internal code switching because it takes place between the languages themselves. Like from the Minangkabau language to the Sigapokna language. For example:

*A : "jo apo ueiji kam kapokai?"*

*B : "rencana mai jo boot."*

*A: "otoi jo sia pai?"*

*B: "kaileuk jo amak samo abak."*

A: "what did you go to pokai with?"

B: "Plan by boat."

A: "Who is it going with?"

B: "With mother and father"

From the conversation above, it appears that A is code switching from Minangkabau to Sigapokna. because A (his speech partner) does not understand Sigapokna.

### 2. Switch External Codes

Code switching that occurs between the language itself (one of the languages or variations in the verbal repertoire of the speech community) and the Minangkabau language. For example:

*A: "Anda kajeik akuiak orang Minangkabau tapa susuki ia."*

*B: "kawan palek!"*

*A: "Selamaik siang, apo kaba?"*

*C: "Siang juo, kaba baik."*

A: "I have seen Minangkabau people, let's go ask him."

B: "alright!"

A: "good afternoon, how are you"

C: "good afternoon too, im good."

From the conversation above it can be seen that in the beginning A used the Sigapokna language and then switched to using the Minangkabau language, because the one who spoke with him was the Minangkabau. Soetomo, Istiati (1985) divides code switching into two types:

## 1. Change of Permanent Code

In switching this code, a speaker regularly changes the speech code of the speaker (speech partner). For example: a former game mate later becomes the head of his department. This causes the transfer or change of language codes that are used permanently because of changes in the status of the existing social status and relations.

## 2. Transferring Temporary Codes

It is a code switching done by a speaker when speaking by using a speech code that is commonly used for various reasons. For example, a speaker who is speaking to someone using the Minangkabau language, suddenly for some reason replaces that language with the local language, but the change only lasts for one sentence and then returns to the original language. For example:

A: *"Bisuak awak indak masuak kuliah."*

B: *"Manga?"*

A: *"Meu anda let manteuk baga ku."*

B: *"Makasuik nyo?"*

A: *"Indak tau makasuik nyo?"*

A: "Tomorrow I will not go to college."

B: "Why?"

A: "No, because I'm lazy."

B: "What do you mean?"

A: "Don't know what that means?"

From the conversation above it can be seen that A who originally used the Minangkabau language suddenly switched to Sigapokna, he deliberately spoke in Sigapokna, to make him curious B (his speech partner) who did not understand Sigapokna. Many things become the cause of code switching. In accordance with the main sociolinguistic issues that have been raised Fishman (1976), namely "who speaks, in what language, to whom, when, and with what purpose". Whereas in various linguistic literature the causes of code switching in general are the speaker or speaker, listener or interlocutor, changes in the situation with the presence of a

third person, changes from formal to informal or vice versa, changes in the topic of conversation. then in general the causes of code switching include:

#### 1. Speakers

A speaker sometimes deliberately switches the code against the speech partner because of a goal or pursues an interest or the speaker just wants to change the situation or just wants to arouse a sense of humor.

#### 2. Speech Partners

Speech partners whose linguistic background is the same as speakers usually switch codes in the form of variant transfers and when the speech partners with different linguistic backgrounds tend to switch codes in the form of language transfers.

#### 3. The Presence of the Third Speaker

To neutralize the situation and respect the presence of a third speech partner, speakers and speech partners usually switch codes, especially when their linguistic backgrounds are different.

#### 4. Talking Points

The subject or topic is the dominant factor in determining the occurrence of code switching. The subject matter which is formal in nature is usually expressed with a variety of standards, with a neutral and serious style and the subject of an informal nature is delivered with non-standard language, a little emotional style, and completely arbitrary.

A speaker or speaker often conducts code switching in various ways such as, there are two native Sigapokna people discussing plans tomorrow morning they go fishing shortly afterwards the native Minangkabau people come to want to have a dialogue with the two original Sigapokna because the Minangkabau people are not very clever Sigapokna forced both people to go fishing the switch code using two languages with the aim that they understand each other and there is no misunderstanding.

## **5. CONCLUSIONS AND SUGGESTIONS**

### **5.1 Conclusions**

In this study the authors conducted an analysis of code switching in the Sigapokna language spoken by the Minangkabau people in Sigapokna, but this study focused on the Sigapokna village. Here, the authors conclude that:

1. Code switching occurs because many migrants enter and live in Sigapokna, resulting in code switching between languages.
2. Code switching occurs because of mutual language contact between two languages between the Sigapokna language and the Minangkabau language.
3. Code switching is a symptom of language use transition due to changing heterogeneous situations and environments of the people.
4. Code experts can also occur because of differences in language backgrounds that are owned by speakers and speech partners.
5. Code switching occurs with the aim that speakers and speech partners understand and understand each other in the discussion of a topic in order to avoid confusion and misunderstanding between the Sigapokna people and the Minangkabau people. Speakers switch codes to indicate that other speakers are part of the speech event that is happening.

### **5.2 Suggestions**

The use of language as a communication tool by each different individual is intended so that each of them understands the stated intention. Through language, everyone is able to express ideas, thoughts, share information, and share knowledge. Research related to code switching in conversation was conducted to see the types and reasons that caused the Minangkabau language to switch to Sigapokna. Thus, it is expected that code switching that appears Code switching can understand each other. Therefore, in the process of communication and conversation of a topic only Sigapokna language is more dominant found in Sigapokna. There are no speakers who feel afraid to speak in Sigapokna. Because of the many limitations, this research is still far from perfect.

There are still many things that can be explored related to code switching, especially code switching in Sigapokna in interaction and communication. Further



research is still very open to explore the various problems that might be found in communication that trigger a lot of code switching by speakers. It is hoped that further research will be carried out related to code switching in conversation. Whether the situation created can lead to the emergence of code switching or a topic that is considered difficult can trigger the emergence of code switching, both of which seem to still be further investigated by other researchers. Thus, the wealth of linguistics is increasingly understood and can then be applied in the daily communication of every member of society.

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# CHAPTER 11

## LINGUISTIC SIGNS ON MEGALITHIC STONE MEANING IN GOMO, SOUTH NIAS DISTRICT

Yessy Marzona  
Semberiyanto Tafonao

### 1. BACKGROUND OF DISCUSSION

In order to understand the concept of the arbitrariness of the linguistic sign, it should first of all have a clear and deep understanding of what a linguistic sign is. A linguistic sign as Saussure (2011:101) define it is the mechanism by which meaning is created and conveyed. Counsell et.al (2006) state that linguistic signs are the keys that unlocks the meanings of all things great and small. without the help of signs people would not be able to make a clear-cut, distinction between two things. A sign is a combination of a concept and a sound pattern, a union that cannot be separated in people's associative mind. The American philosopher Charles Sanders Peirce has a similar point of view. He declares that signs take different forms: words, images, sounds, acts or objects, and they become signs only when we use them to create meaning. He also emphasizes that thing is a sign unless it is interpreted as a sign (Chandler, 2007:16).

Language can be grouped into two, namely form and meaning. Semantics discusses the meaning of language forms in relation to the linguistic context. Words, phrases, clauses, sentences, and discourses are forms of language. These forms of language have meaning. Different forms have different meanings. The development of science, technology, and art, as well as social, cultural, and economic development of the community has led to changes and developments of language symbols which also have an impact on changes or developments in the meanings of these language symbols. As the meaning of language symbols

develops, language users need to learn the meaning of language symbols continuously.

In other words, anything can be a sign as long as it is signifying, referring to or standing for something other than itself. Contribution to the understanding of the linguistic sign which is roughly corresponding to Saussure's signifier and signified and that can be seen as a development for them. Describes the linguistic sign as a binary reality, it is a combination of expression and content or substance and form on the other hand argues that a sign arouses a reflection of something in the mind of people and when they have something in mind it always directs their attention to something in the real world. People should thus be aware of the nature of language or more clearly of the fact that when they communicate through the language they actually use sounds to convey meanings. The most impressive and problematic thought that Saussure emphasizes is that language is a system of signs which are quite arbitrary and that can only be defined in terms of their relationship within the system. He further stresses that sign is a double entity. Consists of sound and concept signifier and signified which are as inseparable as the two sides of a piece of paper. In other terms, the relationship between them is arbitrary, they are intimately linked in the mind of people by an associative bond and each evokes the other (Barthes,1964 :11).

According to Saussure (2011:111) is not only one of the main characteristics; rather it is the first principle of the linguistic sign that received a great interest among scholars from different disciplines. The following part sheds more lights on the arbitrariness of the linguistic sign. The development of language learning both first language (B1) and English second (B2) is inseparable from the development of models, strategies, approaches, methods, techniques, and tactics both specific to language learning and general which can be adapted. Specific learning methods or methods born from the process language learning is a method of grammar and translation grammar and translation method, direct method, reading method, the listening method, the silent teacher method the silent method. The total physical response method, the suggestopedia method, language learning methods language learning community, method communicative language learning. general model or

method that can be adapted in learning language, for example cooperative learning model, scientific process, contextual teaching and learning (CTL), active learning, blended learning, web based learning.

The existence of this language learning models and methods does not regardless of the influence of one's point of view and theories about language and language learning. For example, an audiolingual method that emphasizes habituation through repeat and drill techniques is evidence of the influence of theory learning, namely behaviorism. Language learning is based on foundation or theory of language linguistic and psychological theory which is also the basis in learning in general. This research that researches about megalithic stone by discussing the signs on megalithic stones, and it is very closely related to linguistic signs because it discussing the meaning of signs on a megalithic stone.

Megalithic culture leaves traces all over Indonesia. However, it is known that it is found principally in the surface of Sumatra and Java. In Sumatra, the most famous is the northern Sumatera province of Nias Island, in an area called Orahili-Gomo. The orb is the name of the village located in the Gomo District of southern Nias. It is situated in the foothills of the mountains near the fairly flat and wide valley of the gomo river. In the annals of history, this geographic situation presents the basis for this region's choice of Nias' ancestors as suitable site for the establishment of a village. The region in the high plain and surrounded by high hills, hidden from the outside world, according to the meaning of the name of a prankish, a place surrounded by mountains.

Haryono in the national encyclopedia Indonesia (1990:219) states that: megalithic is a term referring to the relics of prehistoric cultures that use large stones, Greek; *Mega* means big and *lithos* means rock. Relics in the southern Nias district have immense value and function for local people down to the present day. One of the areas occupied by megalithic humans is the Nias Islands. One of the global megalithic relics in Nias once lived megalithic people. Relics in the form of megalithic stone. The people of Nias in general and particularly those in the southern district of Nias are highly prized by the legacy of the megalithic culture at *Orahili-Gomo*.

Megalithic relics in this area consist of a variety of shapes, including rocks, flat stones, stone tables, small rectangular stone, rectangular stone, rectangular stone, double stone and human image. Among the most important forms of heritage are the menhir, the dolmen, the saffron, and other megalithic cultures. Megalithic items in religious ceremonies are intended to honor dead ancestors who are believed to protect the swelling from various dangers and calamities.

The variety of forms reminiscent of megalithic culture on Orahili Gomo has distinct characteristics that are not or have not yet found similar in areas or elsewhere in Indonesia. It resembled both human and animal shapes. The distinct shape of the relic has a function of sign significance, such as: the upright stone is represented by the male, whereas the flat stone is the sign of the female. Furthermore, this relic also serves as a shrine to the gods, an homage to ancestors, parents and tribal leaders, as well as a burial place. On megalithic stones it has signs. This sign can be used as a way of expressing the life of the megalithic Nation in Nias. This research collecting the Data in Orahili Gomo on Sunday, February 6<sup>th</sup> to Monday 7<sup>th</sup>, 2022.



Sunday, February 6<sup>th</sup> 2022

This *Salo'o* stone is a relic that formed itself without any man made. The *Salo'o* stone is used when there is a special meeting, the function of this *salo'o* stone is as a sign of the place where gold is placed, especially for the first ancestors.

This research actually, many researchers have researched about this megalithic stone, but the research still interesting in researching it because this

research not satisfied with the previous research and for that this research want to research it again to be able to prove that the words of the previous research are true. *Gomo* is one of the most famous place in the past until now. The researcher are interested in researching the place because researcher are not satisfied and prove the truth.

### **1.1 Identification of the Problems**

The identification of the problem, this research found the problem related to the title, which about the sign or meaning of megalithic stone which have a very meaningful meaning, in this research the researcher conducted and analysis of existing problems, especially on megalithic stone located in Orahili Gomo. In Orahili Gomo there are relic including megalithic stone that have meaning, researcher examine megalithic stone in Orahili Gomo because Gomo is the first place where megalithic stone come from. But the development of the neglected megalithic stone age is not preserved, therefore this research examines megalithic stone so that they know the importance of preserving megalithic stone culture and can add knowledge to readers.

### **1.2 Limitation of the Problems**

This research is focused on megalithic stones from *Orahili Gomo*, South Nias. To limit the data, the research focused on the meaning sign of megalithic stone. In this research, the researcher explained about the meaning of megalithic stone signs in *Orahili Gomo*, South Nias. This research should *Gomo* Because basically *Gomo* is the first place where Nias people know megalithic stones after the development of the era, megalithic stones in Nias are now widespread and famous but this research focused on researching in *Gomo* besides the language is easy to understand the people in *Gomo* are also very friendly and familiar that is the research focused more on *Orahili Gomo*, South Nias. This research was conducted by collecting the data on Sunday, February 6<sup>th</sup>, 2020. This research also interview the head of the cultural studio in *Gomo* on behalf of Mr. Bowoziduhu Sadawa, he is the head of the cultural studio at the research site.



### **1.3 Formulation of the Problems**

From the background of the problem, this research formulate the problem to make it easier for the reader to understand more easily from this research. This research is not chaotic, the research formulates a problem that focuses on the research. This research describes several problems including the following:

1. What are the Signified and signifier in megalithic stone meaning in *Gomo*, South Nias District?
2. What are the Denotative and Connotative meaning in megalithic stone meaning in *Gomo*, South Nias District?

### **1.4 The Purpose of the Research**

From this research the purpose of this research is to describe about the meaning of the sign. The purpose of the research is to make the readers know about the meaning of the sign. This research describes the markings on megalithic stone in *Orahili Gomo*. So that, the research describes some of the objective of the problem as follows:

1. To explain signified and signifier in megalithic stone meaning in *Gomo*, South Nias District
2. To find out Denotative and Connotative meaning in megalithic stone meaning in *Gomo*, South Nias District
3. To find out the other of signification in megalithic stone meaning in *Gomo*, South Nias District

### **1.5 Significance of the Research**

From this research the benefit of this research is to increase knowledge. This research also gives understand to the reader to find out what the sign on megalithic stones. Beside that, the research can also describe what the sign on megalithic stones, and add insight to know the culture of megalithic stones in *Orahili Gomo*. For this reason, the research describe in below:

1. To know the benefits of megalithic for Nias people.
2. Preserve culture and increase knowledge about megalithic stones in *Orahili Gomo*, south Nias.

This research actually, many researches have researched about this megalithic stone, But the research still interesting in researching it because this research not satisfied with the previous research and for that the research to research it again to be able to prove that the words of the previous research are true. Because *Gomo* is one of the most famous place in the past until now. The researches want very interested in researching it and proving research lack of fasting.

## **2. REVIEW OF RELATED LITERATURE**

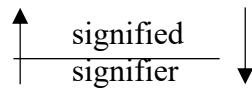
A scientific research is always based on theories and concepts that are relevant and are associated with analysed issues, so that the direction and purpose of the study can be scientifically accountable. Theory is the opinion expressed by expert in each field of the symptoms that is:

### **2.1 Signified and Signifier**

Saussure's model of the sign is in the dyadic tradition. Prior advocates of dyadic models, in which the two parts of a sign consist of a sign vehicle and its meaning, included Augustine, Magnus and the Scholastics (13th century), Hobbes (1640) and Locke (1690). Focusing on linguistic signs such as words, Saussure defined a sign as being composed of a signifier and a signified. Contemporary commentators tend to describe the signifier as the form that the sign takes and the signified as the concept to which it refers. Saussure makes the distinction in these terms.

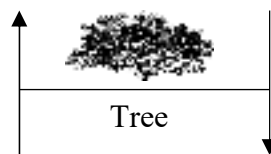
A linguistic sign is not a link between a thing and a name, but between a concept signified and a sound pattern signifier. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a material element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind the concept (Saussure 1983: 66).

For Saussure, both the signifier the sound pattern and the signified the concept were purely psychological (1967:158).



Both were non-material form rather than substance. Nowadays, while the basic Saussurean model is commonly adopted, it tends to be a more materialistic model than that of Saussure himself. The signifier is now commonly interpreted as the material or physical form of the sign – it is something which can be seen, heard, touched, smelled or tasted – as with Roman Jakobson’s signs, which he described as the external and perceptible part of the sign. Within the Saussurean model, the sign is the whole that results from the association of the signifier with the signified (2002: 67). The relationship between the signifier and the signified is referred to as signification, and this is represented in the Saussurean diagram by the arrows. The horizontal broken line marking the two elements of the sign is referred to as the bar. If we take a linguistic example, the word open when it is invested with meaning by someone who encounters it on a shop doorway is a sign consisting of: a signifier: the word open, a signified concept: that the shop is open for business.

A sign must have both a signifier and a signified. You cannot have a totally meaningless signifier or a completely formless signified



a sign is a recognizable combination of a signifier with a particular signified. The same signifier the word open could stand for a different signified and thus be a different sign if it were on a push-button inside a lift push to open door. Similarly, many signifiers could stand for the concept open for instance, on top of a packing carton, a small outline of a box with an open flap for open this end – again, with each unique pairing constituting a different sign. Saussure focused on the linguistic sign and he phonetically privileged the spoken word. As we have noted, he referred specifically to the signifier as a sound pattern image acoustique. He saw writing as a separate, secondary, dependent but comparable sign-system. Within the separate system of written signs, a signifier such as the written letter ‘t’ signified a sound in the primary sign-system of language and thus a written word would also signify a sound rather than a concept.

For Saussure, writing relates to speech as signifier to signified or, as Derrida puts it, for Saussure writing is a sign of a sign (1967a: 43). Most subsequent theorists who have adopted Saussure's model tend to refer to the form of linguistic signs as either spoken or written (1970: 455–6 and 1984b: 98). We will return later to the issue of the post-Saussurean rematerialization of the sign. As for the signified, Eco notes that it is somewhere between a mental image, a concept and a psychological reality (1976: 14–15).

Most commentators who adopt Saussure's model still treat the signified as a mental construct, although they often note that it may nevertheless refer indirectly to things in the world. Saussure's original model of the sign brackets the referent, excluding reference to objects existing in the world – somewhat ironically for one who defined semiotics as a science which studies the role of signs as part of social life.

According to Saussure (1983: 15). His signified is not to be identified directly with such a referent but is a concept in the mind – not a thing but the notion of a thing. Some people may wonder why Saussure's model of the sign refers only to a concept and not to a thing. An observation from Susanne Langer who was not referring to Saussure's theories may be useful here. Note that like most contemporary commentators, Langer uses the Semiotics: The basics term symbol to refer to the linguistic sign a term which Saussure himself avoided Symbols are not proxy for their objects but are vehicles for the conception of objects.

In talking about things we have conceptions of them, not the things themselves; and it is the conceptions, not the things, that symbols directly mean. Behaviour towards conceptions is what words normally evoke; this is the typical process of thinking. She adds that if researcher say napoleon, you do not bow to the conqueror of Europe as though researcher had introduced him, but merely think of him (Chandler, 2002 : 17). For Saussure the linguistic sign is wholly immaterial – although he disliked referring to it as abstract (1983: 15).

The immateriality of the Saussurean sign is a feature which tends to be neglected in many popular commentaries. If the notion seems strange, we need to remind ourselves that words have no value in themselves – that is their value.

Saussure noted that it is not the metal in a coin that fixes its value. Several reasons could be offered for this. For instance, if linguistic signs drew attention to their materiality this would hinder their communicative transparency. Furthermore, being immaterial, language is an extraordinarily economical medium and words are always ready to hand. Nevertheless, a principled argument can be made for the reevaluation of the materiality of the sign, as we shall see in due course.

## **2.2 Denotative and Connotative Meaning**

Denotation and connotation are meanings that describe the signification in semiotics. Chandler (2007:137) explains In semiotics, denotation and connotation are terms that describe the relationship between signifier and signified, and an analytic distinction is made between two types of signified: denotative signified and connotative signified. The meaning includes denotation and connotation.

Denotation and connotation often involve the use of code in emphasizing cultural and historical diversity. Chandler (2007:139) says for most contemporary semioticians, both denotation and connotation involve the use of codes. Structural semioticians who emphasize the relative arbitrariness of signifiers and social semioticians who emphasize the diversity of interpretations and the importance of cultural and historical contexts are almost impossible to accept the idea of literal meaning.

Denotation and connotation are a part of a sign that is widely agreed upon by members and culture. Silverman in Chandler (2007:139) explains that denotation simply involves a broader consensus. The denotational meaning of a sign will be widely agreed upon by members of the same culture, whereas no inventory of connotative meanings produced by any sign can be complete. Connotations are not just personal meanings, they are defined by codes that are accessible to the interpreter. Cultural codes provide a framework of connotations because they are 'organized around major oppositions and similarities', each term 'aligned with a set of symbolic attributes.

The meaning of denotation itself is a result that is agreed upon by members of the existing culture, in contrast to the meaning of connotation which is not agreed upon by anyone. Chandler (2007:139) explains that the denotative meaning of a

sign is widely agreed upon by members of the same culture, whereas no inventory of connotative meanings produced by any sign can be complete. However, there is a danger here to stress the individual subjectivity of the connotations of intersubjective responses that are shared to some degree by members of the culture with any individual instance, only a limited range of connotations makes sense.

In terms of connotation, it is widely used as an analog code which refers to socio-cultural and sign. Wilden in Chandler (2007:138) explains that the term connotation is used to refer to socio-cultural and personal associations or ideological, emotional, etc. from the sign. This is usually related to the translator's class, age, gender, ethnicity, and so on. Connotation is thus context dependent. Signs that are more polysemic are more open to interpretation in their connotations than in their denotations. Denotation is sometimes thought of as a digital code and connotation as an analog code.

### **2.3 Previous Studies**

The following will describe some of the works relevant to this research are as follows:

This research by Sari (2019) This article contains a semiotic analysis of the meaning of da'wah messages on the lyrics of the song 'Deen Assalam' which was covered by the Nissa Sabyan Group Band with a semiotic study of Ferdinand de Saussure. Previously the song was popularized by Saudi Arabia penyayi Sulaiman Al-Mughani. The method that will be used in this research is semiotic from Saussure's thinking. In Saussure's theory it is explained that signs have interconnected elements, namely signifiers, signified. In this semiotic process, trying to connect the meaning of the lyrics of the song '*Deen Assalam*' to the da'wah messages contained. The results of this study from the lyrics of the song '*Deen Assalam*' at each stanza have interrelated meanings between the one stanza and the next stanza. The message of preaching on the lyrics of the song is a religion that loves peace and tolerance in society. The most meaningful lyrics of the song '*Abmahabbaat wabtisaam asyaru bainil anamhadahu din assalam*' which means spread among these insana is the religion of Islam of peace. The data analysis technique used is analysis using the semiotics of Ferdinand de Saussure's theory.

The theoretical model of Saussure focuses more directly on the sign itself. In research on lyrics This *'Deen Asalam'* song, the researcher made an interpretation by dividing the entire song lyrics into several stanzas and then the discussion will be analyzed using the semiotic theory of Saussure.

The research by Firdaus (2019) Semiotics is the research of the process of sign or meaning and communication. This science assumes that social and cultural phenomena are a set Semiotics signs, if it is associated with the Qur'an as a text manuscript sign, then the Qur'an is a scriptural text which is packed with Arabic casing which is a code or symbol that contains a dimension of meaning or multiple meanings. Therefore, the Qur'an as text sign in Arabic is a series of signs which have various multiple meanings that can be studied, analyzed and interpreted using the semiological approach. That is why, the Qur'an in semiotics is the basic units called signs.

From the research by Marta and Vargitta (2015) competing in the middle of the rush of competition between the media, the press is now incarnated as a profit-oriented industry. This can be seen through the presence of ads that support the print media, one of which is the newspaper. The newspaper is considered as one of the most effective advertising medium with all its characteristics. The pattern has now changes within marketing communication strategy, in which the news is arranged in such a manner on the same page with ads that match the topic of the news. At the level of the sign, the news is a commodity used as an advertisement, which impressed 'piggybacking' the existence of the news. Local newspaper "Pos Kota" doing it for competing with similar media in the distribution range in the scope, namely the provinces of Jakarta. The strategy is also carried out by the National Daily "Rakyat Merdeka" that have a platform and audience segment similar to "Post Kota". Each of the newspapers have a similar strategy, but researchers trying to find differences in the construction of brand value that is reflected by the level of sign in the form of news and advertising layouts are presented with the same topic. A study marketing communication offered by Oswald in semiotic method of marketing, where the sign, strategy, and brand value to the triangle of meanings.

The approach used in this study refers to the qualitative methodology and rely on constructivist paradigm.

The research by Mudjiyanto and Emilisyah (2013) semiotic deals with essence of sign existence. Within sign, there is hidden thing which is not the sign its self. Perception and view regarding reality is constructed by words & other sign used in certain social context. Sign creates human perception, more than reflection of reality. Semiotic tradition covers main theory about how sign represent object, idea, situation, feeling, which are beyond of us. Study about signs not only gives a way in learning communication, but also has a great effect on almost aspects (perspectives) used in communication theory.

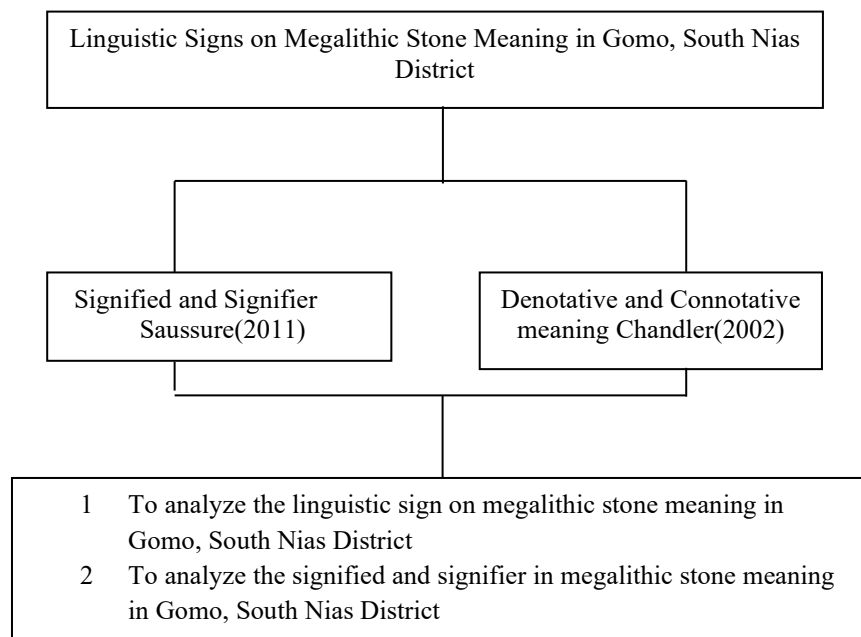
The next journal by Fanani (2013) discusses theory Saussure is widely known as one of the prominent contributor to the theories of sign and language in semiotic. His theory in semiotic create a mark in the history of semiology. His semiotic was also known as one of the foundation of structuralism that growth in France. Structuralism, later become a movement that widespread not only in the field of linguistic but to the field of humanities and social sciences in general. his semiotic works and how his view on structuralism applied in world of sign and language are interesting object. This writing try to overview all this in a simple and understandable way.

Based on this research, this research is a semiotic study the nature of the existence of a sign, where perception and views of reality are constructed by words and other signs used in a social context. Sign shape human perception, more than just reflecting the existing reality. The semiotic tradition includes the main theory of how signs represent objects, ideas, situations, circumstances, feeling are outside the self. As the for the similarities in this research, they both discuss the sign on an object, but what distinguishes it is the object being research. For example, research analyze megalithic stone in Orahili Gomo while other research discuss song and good product. But they have the same thing in common, about linguistic signs and meaning.



## 2.4 Theoretical framework

Theoretical framework is a picture or plan that contains an explanation of all the things that are used as research material based on the results of the research. The theoretical framework usually also contains the relationship between a variable and another variable, which usually has cause and effect from two or more of the two variables.



## 3. METHOD

### 3.1 Method of Collecting the Data

Moleong (2006: 4) explain that the approach used in this research is the approach qualitative. A qualitative approach is a research procedure that produce descriptive data in the form of written or spoken words of people and observable behavior. Qualitative approach has characteristics natural as a source of direct data, descriptive, more process more important than result. Analysis in qualitative research tends to carried out by inductive and the meaning of meaning is a very important thing essential. The spoken conveyed by Mr. Bowoziduhu Sadawa explained the meaning of all megalithic stone.

Sugiyono (2008: 2) explain that objects in qualitative research are natural objects, or natural setting, this research is often called naturalistic research. Object natural is an object as it is not manipulated by research that the conditions when the

research enters the object, after being in the object and exit the object is relatively unchanged. In qualitative research be an instrument. In qualitative research the instrument is a person or human instrument. To become an instrument the research must have the provision of theory and broad insight, that they are able to photograph and construct the object under research to be clear and meaningful. In this research the researcher used the method of data collection with photography. Photography is data collection in the form of photos, photos taken are photos of megalithic stone.

### **3.2 Method of Analyzing the Data**

Based on Djajasudarma (1993: 16) the data collected is not numbers, it can be in the form of word or a picture of something. This is as a result of qualitative methods. All that is collected may be the key to what has been researched. This feature is a characteristic that is in line with qualitative naming.

In this research, the data obtained come from primary data sources and secondary data sources. Primary data sources are data sources that obtained directly from the field. The primary data source of this research includes interviews will be conducted to the head of the Orahili Gomo cultural. While the secondary data source is a data source obtained indirectly from informants in the field. Data source the secondary form is in the form of documents, including archives related to the research being research and photographs. The documents taken are in the form of notes when conducting research, and the photos taken are photos of megalithic stones that will be to research.

### **3.3 Technique of Collecting the Data**

Technique collected the data can be quoted from manuscripts, observation, interviews, notes, fields, photos, videotapes, and documents. Djajasudarma (1993: 17) states that the data is described according to it is nature original characteristics. Data compiled inscientific writings must be sorted classified based on certain scientific criteria intuitively linguistically, based on the acquisition grammatical experience of certain linguistic rules as a result of literature study at the beginning of the research. These rights should be carefully structured section by section with scientific considerations.

Syaodih (2013: 220) states that observation is a technique or method collect data by making direct observations on a ongoing activities. Observations are directed at activities paying attention accurately, noting phenomena as they arise, and consider the relationship between aspects of the phenomenon. From observations, will get data about a problem, to understanding is obtained or as a means of rechecking or proof to information or information obtained previously. This observation was carried out by research during the research to optimizing data regarding linguistic signs on megalithic stones.

Data collection technique using documentation is a data collection technique by collecting and analyze documents, whether written, pictures, or electronic. Document studies are complementary to the use of methods observation and interviews in qualitative research. Research results from observation or interview, it will be more credible and trustworthy if supported by documents from sources. The document to be linguistic sign megalithic stone research.

### **3.4 Technique of Analyzing the Data**

1. Based on Huberman (1992) states that this stage is a very important or principal stage in an assessment. Therefore, in analyzing the data, the research focuses on how semiotics works. The data analysis technique in this research refers to the developed model that there are three stages of data analysis, namely :
2. Word reduction stage, data presentation, and conclusion drawing.

The reduction stage is carried out after the data is collected through interviews and understanding. After that, the collected data is selected, coded, and classified. Data reduction must refer to the interviews in the research and all the data needed to explain the text. The presentation of the data is carried out after the reduction of the selected data is presented in the form of research information units. The research of the elements of the language itself based on the aspects that were built to find the proper meaning. Assessment of the signified and the signifier. Drawing conclusions based on the data presented by interpreting the meaning of the data.

## **4. DISCUSSION AND FINDING**

In this chapter presents the findings and discussion of research that will refer to the research problems discussion. The researcher will discuss about the linguistic sign on megalithic stone meaning in *Gomo* and in this research the researcher will analyze the sign represented in research.

### **4.1 DISCUSSION**

#### **4.1.1 Linguistic Sign in Megalithic Stone**

Linguistics is only one branch of this general science of semiology. The laws which semiology will discover will be laws applicable in linguistics. As far as we are concerned the linguistic problem is first and foremost semiological. If one wishes to discover the true nature of language systems, one must first consider what they have in common with all other systems of the same kind. In this way, light will be thrown not only upon the linguistic problem. By considering rites, customs, as signs, it will be possible, we believe, to see them in a new perspective. The need will be felt to consider them as semiology phenomena and to explain them in terms of the laws of semiology.

Megaliths are large stones used to build structures or monuments. Megaliths are the main sign of the existence of the megalithic tradition, a tradition that has emerged in several places on earth. The stone used can be in the form of a single stone (monolith), a large or small pile of stones, or an arrangement of stones arranged in a certain shape. Megaliths are often cut or carved in advance and made in connection with certain religious rituals or ceremonies, such as death or planting.

Orahili Gomo is a remote village in Gomo that is often used as a place for traditional Boronadu ceremonies or conflict resolution among hostile groups.

In the past, groups from several tribes in Nias often fought wars. For this reason, the Boronadu ritual emerged by diverting group conflicts to the statues there. These statues were then thrown into the river, a sign that the problem was over. These megaliths are believed to be between 2500 to 5000 years old. Currently, the Boronadu Ceremony is a traditional event that attracts tourists. The ceremony ends with the planting of the Fosi tree.

Furthermore, there is the Tetegewo Megalith Site located in Tetegewo Village, Sidua Ori Sub-district. Here, Pesona Pesona can see houses and megalithic civilizations that are still alive. The Tetegewo site consists of stones of various shapes and sizes.

There are those that resemble monuments, round and square. These stones are believed to have come from the Baho River which is located 3 km from the site. Meanwhile, Batu Behu, which looks like a monument, indicates that there was once a big party here.

As for example of megaliths and their meanings in the following picture.



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Round stone, used to dance at parties. While the square-shaped stone is the king's throne. Under the table, there is a kind of cave that functions as a prison. Usually this megalithic stone is used during meetings or traditional ceremonies, and solves a problem by performing a ceremony on the megalithic stone.

The position of the megalithic stone face east, because according to local peoples beliefs the position is very good. The reason the position of megalithic stones is considered very good in the east is because the sun rises in the east and the sun is considered a form of prosperity for the Gomo people. Apart from the sun being the source of light, the sun is also considered a source of energy for the gomo people because the gomo people rely on the sun light.

Usually, livelihoods in Gomo are like cocoa, gum coffee. It requires solar energy because before being processed, it must be dried in the sun first. Of course, it requires solar energy for the brown coffee and sap. And another reason why the position of the megalithic stone face east is to welcome the light of life and prosperity.

#### 4.1.2 Signifier and Signified Meaning in Megalithic Stone Meaning in Gomo, South Nias District

The signifier and Signified meaning of megalithic stone as follows:

Data 1 : *salo'o* stone meaning



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Nias Language	Indonesia language	English language
<i>Batu salo'o da'a niroi niha mefona tefajokhi samosa tenga nifajokhi niha. Batu da'a la ohuna'o ia baginoto gangowulota, batu da'a la ogunao nahia ana'a.</i>	<i>Batu datar ini adalah peninggalan yang terbentuk sendirinya tanpa adanya buatan manusia. Batu salo'o digunakan pada saat ada pertemuan khusus, fungsi dari batu salo'o ini adalah tempatletakknya emas.</i>	This salo'o stone is a relic that formed itself without any man made. The salo'o stone is used when there is a special meeting, the function is salo'o stone is as a sign of the place where gold is placed.

Diagram 1. The Signifier and Signified Meaning

Signifier	Signified
<i>Salo'o</i> Stone	Golden Place

*Salo'o* stone is a sign : because it has signifier and signified that describe the shape of the stone. *Salo'o* stone is the signifier. Humility is signified because it can be explained that *Salo'o* stone is a form of treatment that is not arrogant.

The Denotative and Connotative meaning

Word	Denotative meaning	Connotative meaning
<i>Salo'o</i> stone	Humble	Not arrogant

From linguistic meaning, the signifier is a flat stone and the signified is a place of gold. The signifier and the signified produce a denotative meaning. It denotative meaning then becomes a connotative meaning. The connotative meaning is flat stone describes human character. The connotative meaning is not arrogant in living life is always friendly and kind. This connotative meaning and connotative meaning

produce connotative meaning as new interpretation and as meaning more contextual. Its meaning is flat stone explaining human nature which is not arrogant and humble.

Data 2 : *Satola* stone meaning



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Nias language	Indonesia language	English language
<i>Batu satola yaia da'o nahia fangosara'o talifuso. Mesane kara da'a hulo kara satogi, ba no ifazokhi amada gubernur PR Tel (1965). Kara da'a la ogunao baginoto fahasara dodo.</i>	<i>Batu berlubang adalah dimana tempatnya peresmian suatu kesepakatan bersama. Batu berlubang dulunya berbentuk batu, namun di renovasi oleh bapak gubernur PR Tel (1965). Fungsi dari batu berlubang adalah sebagai tempat musyawarah.</i>	Satola stone is a stone where the place of inauguration of a mutual agreement. This satola stone was once a hollow stone, but was renovated by the governor of PR Tel (1965). The function of this satola stone is as a sign of the place for deliberation.

Diagram 2. The Signifier and Signified meaning

Signifier	Signified
<i>Satola</i> stone	The place where an agreement is made

In the sense that the signifier is the signifier and the signified is the signified. Therefore, the *satola* stone is a signifier and the signified is the place to agree on an agreement. This *satola* stone has a meaning that is round, the round meaning of the meaning of the *satola* stone is to have a relationship by mutual agreement.

The Denotative and Connotative meaning

Word	Denotative meaning	Connotative meaning
<i>Satola</i> stone	Agreed	Deliberation

From linguistic meaning, the signifier is the *satola* stone and the signified is the place where the agreement is agreed. Therefore, in addition to the signifier and

the signified, it is also accompanied by Denotative and Connotative meaning. *Satola* stone is a signifier and the Denotative sentences is agreement while the Connotative sentences is deliberation. It can be explained that the stone of *satola* stone in the Denotative sentences is an agreement and in the Connotative it is deliberation.

Data 3 : *Osali nadu* stone meaning



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Nias Language	Indonesia Language	English Language
<i>Osali nadu yaia da'o nahia niha owulo ba lafalua falukhata. Hadia fefu ni fahuuosi la falua ia ba osali nadu , boro osali nadu da'a nahia wo fatuno osi dodo ba wo sara'o osi dodo.</i>	<i>Osali nadu adalah tempat dimana orang berkumpul dan melakukan pertemuan. Segala apa yang dibicarakan dan dirunding selalu di lakukan di osali nadu, karena osali nadu ini bermakna sebagai tempat mengajukan pendapat dan menyetujui pendapat.</i>	Oasli stone is a place where people gather and have meetings. Everything that is discussed and negotiated is always carried out in osali nadu, because osali nadu means a place to submit opinions and agree on opinions.

Diagram 3. The signifier and signified meaning

Signifier	Signified
<i>Osali</i> stone	A place where people gather argue

Signifier is defined as a signifier and signified is a signified. The signifier is the shape of the object and the signified is the meaning of the object. It can be explained that *osali* stone is a signifier and a place where people gather argue is a signified. It can be concluded that the *osali* stone is a place where people gather and submit opinions or argue.



### The Denotative and Connotative meaning

Word	Denotative meaning	Connotative meaning
<i>Osali</i> stone	Church	A gathering place

In Denotative and Connotative terms. Denotative is a real sentences while Connotative is a figurative sentences. It can be explained that the *osali* stone is a place of church as denotative, while the gathering place is called connotative. So the meaning is that the *osali* stone is a place of church where people gather to have a meeting.

Data 4 : *Saro* stone meaning



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Nias Language	Indonesia language	English language
<p><i>Batu saro yaia da'o nahia tala fanaba hogo bagi manu. Ero so fahuuosi no la osara'o fefu, ba badete kara da'o la taba bagi manu. Ba naso niha silo mo patuhi aturan nibe'e hewisa waoyo ndro manu da'o hulo da'o goi ni rasoi nia.boro nia kara saro da'a la ogunao ia sebagai kara huku.</i></p>	<p><i>Batu erat adalah batu tempat sebagai wadah pemotongan leher ayam. Apabila suatu yang di bicarakan sudah disepakati bersama maka diatas batu erat itu di potong leher ayam. Apabila keputusan di langgar maka bagaiman bentuk darah ayam yang telah dipotong itu begitupun yang dirasakan bagi yang melanggar keputusan. Karena batu erat berfungsi sebagai batu hukum.</i></p>	<p>Saro stone is a stone for cutting chicken necks. If something that has been discussed has been mutually agreed upon, then the neck of the chicken is cut on the saro stone. If the decision is violated, then what will be the shape of the blood of the chicken that has been cut as well as will be felt for those who violate the decision. This saro stone has a meaning as a sign of a legal stone.</p>

Diagram 4. The signifier and signifier meaning

Signifier	Signified
<i>Saro</i> stone	Strengthen an agreed decision

*Saro* stone is a signifier while the signified is to strengthen an agreed decision. It can be explained that the signifier is the shape of the object while the signified is the meaning of the object. It can be interpreted that the *saro* stone is a signifier and strengthens a decision that has been agreed to be interpreted as a signified.

#### The Denotative and Connotative

Word	Denotative meaning	Connotative meaning
<i>Saro</i> stone	Close decision	Curse

In the Denotative and Connotative meanings it is explained that Denotative is the actual meaning while Connotative is figurative meaning or added sentence. It can be interpreted that the close decision is the true meaning is called Denotative while the curse is a connotative figurative sentence. Meaning that the *saro* stone is a close decision and is accompanied by an oath or curse that must be lived.

Data 5 : *Huruborodano* stone meaning



Monday, February 7<sup>th</sup> 2022

Nias Language	Indonesia Language	English Language
<i>Batu huruborodano yaia da'o kara fangolombase lafotoi lewato ira amada salawa. Kara da'a moguna sitobali fanoro todo. Lewato da'a lewato namada salawa sino perna mofalua owasa.</i>	<i>Batu Huruborodano adalah batu peristirahatan terakhir atau kuburan pertama yang pernah memimpin di daerah Gomo. Batu huruborodano berfungsi sebagai tanda pernah melakukan owasa atau acara adat dan menjadi pemimpin di daerah Gomo.</i>	Huruborodano stone is the last resting stone or grave of the first being a leader in Gomo. Huruborodano stone meaning as a sign of having done owasa or traditional events and being a leader in the area.

Diagram 5. The signifier and signified meaning

Signifier	Signified
<i>Huruborodano</i> stone	Grave of the first person to ever lead the village of <i>Gomo</i>

In linguistic meaning there are signifier and signified. *Huruborodano* stone is as a signifier and the signified is the grave of the first person who ever lead the village of *Gomo*. *Huruborodano* stone is the place or grave of the first person who was a leader in the village of *Gomo*.

The Denotative and Connotative meaning

Word	Denotative meaning	Connotative meaning
<i>Huruborodano</i> stone	A leader	People who are remembered

In the following denotative meanings. It is explained that the denotative is the actual sentence while the connotative is the figurative sentences. A leader is denotative while people who are remembered are connotative. It can be explained that the *huruborodano* stone is a signifier and is accompanied by denotative and connotative meanings. The denotative and connotative meaning of *huruborodano* stone is a leader who leads the village of *Gomo* who is always remembered even though he has died.

Data 6 : *Awina* stone meaning



Monday, February 7<sup>th</sup> 2022

Nias Language	Indonesia Language	English Language
<i>Batu awina yaia da'o kara nahia hogo niha sino lataba ba la owuloi bakha ba kara da'o. boro mefona melo mate amada hia</i>	<i>Batu susun adalah batu tempat kepala orang yang sudah dipenggal lalu di letakkan didalam batu tersebut. Karena dulu sebelum Hia</i>	Awina stone is a stone where the head of a person who has been beheaded is placed into the stone. Because before Hia died he left a message to his son,

<i>iwao kho nono nia, fatua melo mate ia omasi ia ono niha iowuloi hogo niha faoya ono ngawua, na tola ifaluo ono nioa da'o ba tola igati naha ama nia tobali salawa. Kara awina da'a tola fatoi ia kara fangelifi, nalo la falua ba lo ohahao dodo ra.</i>	<i>meninggal dia meninggalkan pesan kepada anaknya , berkata sebelum ia meninggal ia ingin anaknya memenggal kepala orang sebanyak enam kepala, apabila anaknya sanggup melakukannya maka anaknya bisa menggantikan posisi ayahnya Hia sebagai ketua adat atau pemimpin. Batu awina berfungsi sebagai tanda kutukan, apabila tidak melakukan nya maka hidupnya tidak akan tenang secara turun temurun.</i>	said before he died he is wanted his son to cut of six peoples throaths, if his son is able to do it then his son has the right to replace Hia position as traditional leader. The stone awina is interpreted as a sign of a curse, if do not do it then bad luck will occur, until generations.
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Diagram 6. The signifier and signified meaning

Signifier	Signified
<i>Awina</i> stone	Where the head of a person who has been beheaded

In the signifier and signified it is explained that the signifier is the shape of the object while the signified is the meaning of the signifier. For this reason, the *awina* stone is meaning as a signifier while the signified is the place for the head of a person who has been beheaded. The meaning of the signifier and the signified is that the *awina* stone is an arrangement of stones shaped as a place for the head of a person who has been beheaded.

#### The Denotative and Connotative meaning

Word	Denotative meaning	Connotative meaning
<i>Awina</i> stone	Trust	Message

In linguistic meaning, apart from the signifier and the signified. There are also denotative and connotative meanings. Denotative is a real sentence while connotative meaning is a figurative sentence. Therefore, it can be explained that the

denotative meaning of the *awina* stone is trust, while the connotative meaning is the message. The meaning of the *awina* stone is a mandate left to the next generation to continue the message that has been said by the first leader for generations.

#### **4.1.3 Megalithic Meaning**

In *Gomo* people, south Nias is the Nias island which store relics of thousands of years such as megalithic stone. The meaning of megalithic stone in the *Orahili Gomo* community of south Nias is as a sign of offering and followship for the *Gomo* community. If there is something to be done, such as catching fish in the river, catching shrimp and others, we must go through the megalithic stone because the meaning of the megalithic stone is as sign of offering and followship. If it is done arbitrarily, it will be punished accordingly.

#### **4.1.4 Function of Religious Value**

Megalithic Cultural Heritage in South Nias has a very big role in every aspect of people's lives. This role is not only related to the religious activities of the community, but also plays a role in legal and artistic aspects. This megalithic cultural heritage does not only affect the community in sacred activities such as religious ceremonies, but also affects the basic values in people's daily activities.

Investigations and research on Megalithic culture in South Nias Regency were carried out by M. G. Thomsen and Von Heine Gildern. Based on history, the first ancestor to arrive in the Nias Islands was Hia Walangi Adu who later founded the Orahili-Gomo village. *Hia Walangi* was given the title *Hia Walangi Adu*, because he had successfully completed carving the statue of Adu Zatu. This statue or idol is then worshiped by *Hia Walangi* and his people and followers. This is the beginning of the ancestral religion of the Nias people, known as the Folohe Adu Religion.

It is not easy for the people of Nias, especially in *Orahili-Gomo*, South Nias Regency today, to understand the ancient religion of their ancestors. This is because changes and shifts that touch their socio-cultural life have long colored the values and elements of life. Although it is understandable that these changes and shifts will not only lead to mutually beneficial and even enriching developments, but on the contrary also allow for annihilation.

#### **4.1.5 Social Control Value Function**

The relic that resembles a monumental building resulting from Megalithic culture has its own symbolic meaning which is closely related to the efforts of local traditional leaders and leaders in maintaining the dignity of their people. According to their belief, the spirits of their deceased ancestors are still alive even though they are in a different world, namely in the spirit world. The spirits of the ancestors are believed to still be watching and even giving instructions or warnings to their descendants. Therefore, they also believe that the elements of their daily life are still influenced by the spirits of their ancestors. They also think that health, security, welfare, fertility and others are largely determined by how they treat or respect the spirits of their ancestors. If they treat the spirits of their ancestors well, such as by carrying out worship routines, then they will get the protection they expect. Good treatment of ancestral spirits is not solely through worship activities or offerings. Carrying out the elements of life in the line of values that has been carried out since the time the ancestral spirits lived is also a form of respect.

The *Orahili-Gomo* people, understand the nature of the gods and spirits of their ancestors through the powers of the gods or the spirits themselves. Power in other words "supernatural" is an abundance of power. They believe that this power is shown to them through special ways such as through crises that arise and occur in their daily lives. The existence of birth and death, prosperity and misery, disaster and grace, calamity, plague and so on that occur in the world is a form of effort establish communication between gods or ancestral spirits to the followers or society.

Therefore, worship and offerings are considered as a way of establishing good communication. This communication requires a medium as an intermediary and Megalith stones are an option for the availability of these facilities. This Megalithic culture can also be said to be the result of a service party performed by the ancestors of the Nias tribe called "Owasa". Owasa is a special ceremonial activity which was originally carried out by the ancestors of the Nias tribe, which included the burial of the bones of the ancestors, offerings for improving the degree of life or coronation, as well as economic distribution activities such as harvesting and so on.

Based on the function and form, the legacy of Megalithic Culture in *Orahili-Gomo*, indicates that the people of Nias, especially South Nias, highly uphold and respect the noble values passed down by the ancestors of the Nias ethnic group. In the past, when the community held elections for traditional leaders, as a sign of their devotion, every tribal chief and his followers had the right to establish a Menhir. In his lifetime, for a tribal chief, this Menhir served as a symbol of will his services and when he died, then this Menhir will be a symbol of him. Memories and appreciation of himself and his services during his life turned into an activity of worship of him by his people and followers who were considered to be able to provide protection. The implementation of certain ceremonial activities implies that the spirit of the tribal head will unite with the Menhir so that it can be in direct contact with its worshipers.

These activities also mean that in principle the gods and spirits of ancestors want the people of South Nias to always live in safety and prosperity by always remembering and respecting the gods and spirits of their ancestors. The implementation of worship activities and offerings also fosters a strong sense of brotherhood in the community because they will work together to do it, thus creating harmony.

#### **4.1.6 Legal Value Function**

As sung in Nias poetry, the first humans descended on Gomo and its surroundings in Nalawö sia'a Mbanua which was a settlement and later developed into Sifalagö Gomo. Starting from here around Turumbaho which was later known as Börönadu / Orahili-Gomo, the first implementation of the Law.

This residential site can still be seen today and was reviewed directly by Mr. H. Adam Malik, during his tenure as vice president of the Republic of Indonesia, on June 2, 1980. The visit was also accompanied by several high-ranking state officials including the Director General of Culture, the Indonesian Ministry of Education and Culture at that time, and anthropologists both at home and abroad.

At this location, evidence was found in the form of rocks that have been carved and shaped in such a way (megaliths) from the era of 1000-1500 AD. These megaliths were found in various shapes and forms which were believed to be in

accordance with human interests at that time. For legal purposes, the Megalithic Fondrakö Mazingö Raya culture was discovered in Lawindra.

#### **4.1.7 Art Value Function**

The Megalithic Cultural Heritage in Orahili-Gomo, South Nias district, is also a form of cultural heritage of the ancient Indonesian ancestors. Many statues were created using various media, including: Wood, metal and stone. Rocks that are carved and carved in such a way (megalith stones) are unique works of art that can be enjoyed to this day. Rock media is a material that can withstand the challenges of time.

The statue at *Orahili-Gomo* besides being unique has its own characteristics. The embodiment of many ancestral statues is displayed as it is by showing the genitals and attributes on the very high head. The shape of the nose that is sharp, straight and large, almost fuses with the forehead, is a characteristic of the shape that describes the posture and facial shape of the Nias people.

#### **4.2 Research Finding**

About some general descriptions of linguistic sign on the meaning of megalithic stone in *Gomo*, South *Nias* District. The discussion in this chapter is described in accordance with the formulation of the problem and research objectives. Namely (1) what are the signifier and signified in megalithic stone meaning in *Gomo*, South *Nias* District. (2) what are the denotative and connotative meaning in megalithic stone meaning in *Gomo*, South *Nias* District.

On the signifier and signified aspects founds 15 data. In the 15 data, only 6 data are very influential in the *Orahili Gomo*. After knowing the shape of the data, the megalithic stone found the meaning of the signifier and signified. And denotative and connotative meanings.



## 5. CONCLUSION

Based on the formulation of the problem, hypothesis and research result, then it can be concluded that there is a positive and significant influence to a research entitled “linguistic sign on megalithic stone in *Orahili Gomo*, South Nias. Based on the data that has been collected and tests that have been carried out using research methods, it can be concluded as follows:

1. Based on this research, the researcher found several meanings of sign language and the meaning of megalithic stones located in *Orahili Gomo*, South Nias. In addition to finding the meaning and significance of megalithic stones, researcher also discovered what the shape of the megalithic stones was and which direction the megalithic stones were facing, besides that megalithic stones also had various types of stones and the meaning for that megalithic stones could be said to be a tool of offering and belief. For the indigenous people of *Gomo*, South Nias.
2. Based on research. The signifier is a material form, that is, something that can be heard, seen, smelled, touched or tasted, while what is signified is the mental concept associated with it. This is the main difference between signifier and signified. All signs have markers and markers. The signifier is the material form of the sign. These are elements that we can see, hear, feel, touch or smell. In other words, this is the physical form of the sign. For example , think of red flags used to indicate danger. The red flag itself can be described as a marker.
3. According to research on the linguistic discussion of megalithic stone signs in *Orahili Gomo*, especially the function of megalithic stone culture in *Gomo*. *Orahili Gomo* obtained the value of the function of megalithic stone culture including: religious value function, social control value function, legal value function, and art value function.

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# CHAPTER 12

## THE STUDY OF GAY LANGUAGE IN PADANG CITY

Najmi Hayatai  
Natalion Nanda Putra

### 1. BACKGROUND OF DISCUSSION

Language is very important in our lives. People at least use one language to convey and express their ideas, desire and feelings through communication process with others. Chaer and Leonie state that language one can talk with others, express desires, feeling and ideas (1995:22).

Language is also a social phenomenon. It means of communication between individuals and brings them into relationship with environment. So, language and society are two things, which are inseparable. They have close relationship since each other support another.

Those variables create varieties of language such as language used by teachers, student, farmers, or gangster. Each of them has certain characteristic differentiating one from others, Gumperz in Gigliogi state that people tend to use their own terminology in-group communication and the majority language for interaction with considers.

Some varieties of language are also caused by age, sex and occupation, and function (Wardhaugh, 1997; 219-220). As Cook and Sutter state in Wardhaugh, age, sex, ethnic affiliation and profession or occupations also affect the way people to talk. Dealing with age, there are language varieties used by the youth as phase of transition from childhood to adulthood, may lead to the term “identity“ to be taken into consideration (Jannis, 2001).

They create their own language to show their identity. Beside that, they use it to make the outsider my not understand it. They tend to use informal style rather than formal one because it creates the situation sound friendly in communication.

A form of informal style that is usually used by the youth is slang. Hartman and Stork in Alwasilah state that slang is a variety of speech characterized by newly coined and rapidly changing vocabulary, used by the young or by social and proffesional groups for in group communication and thus tending to prevent understanding by the rest of the speech community.

Pei and Gaynor (1954) add that slang is a style of language in fairly common use, produced by popular adaptation and extension of the meaning of existing words by coining new words with disregard scholastic standard and linguistic principles of the formation words. As the gay community in Padang is something hidden behind the gay cheerful appearance, they have a typical style, own social attitude, culture and history protest or even politics and religion. Sometime if you heard what they are talking about, you seemed to be confused to catch it, caused it seemed that they are make, mixed or maybe interfered with another word. These are the example as consideration :

*Akika lapangan bola nih.- Aku lapar banget nih - I am very hungry*

*Kenapose sih adegan yang lucu? - Kenapa sih, ada yang lucu? – why, it is funny?*

*Kanua mawar duane atau sastra? - Kamu mau dua atau satu? -Do you want two or one?*

*Hai, apose kabaret? – Hai, apa kabar?- Hey, how are you?*

The example generalized that the member of gay posses their own language variety that is slang, the outsiders will have difficulty in catching and understanding the sense if this language, the secret code as *akika lapangan bola nih* may means nothing for other people, but the member of gay community understand the meaning of it, because this code used as means of communication secretly between the member.

Gay deals with some aspect like: society, music and urbanities phenomenon. They gather at sidewalks, department stores entrances, salon, beach, train station ta night, art communication and other place that they easily be seen. A little bit explanations for all the reader especially sociolinguistics observes that not all of gay live style is bad, sometimes is good, event for outsider of gay community.

The study of sociolinguistics, especially in the field of informal style is very exciting, it is because the tendency for speakers to use informal style to create situation sound friendly and closer. In everyday live communication among members of society prefer to use informal rather than formal one.

Based on the phenomenon above, the study is intended to reveal the slang of gay in Padang, which reflects the variety of codes spreading in the speech society they tend to be bilingualism, by using their own idiom for in-group communication. Where bilingualism is the ability of an individual or the members of a community to use two language effectively. Even though this

language is dynamic and it can be changes, it should be well documented and it should be well documented.

## **1.2 Identification of Discussion**

The writer analyzes words and also the meaning of the words. Words are shaped into a sentence that results in conversations between the gay and a secret where the language is understood only by their own community.

The language produces a unique variation of language among the gay in Padang. The phenomenon of this language makes writers amazed when he sees and hears directly what they say.

Their language is also slightly followed by young people or teenagers who generally want to recognize its popularity. The writer thinks that gay language has a big influence on the surrounding community and therefore writer very interested to analyze the language of gay in Padang.

## **1.3 Formulation of the Problems**

Based on the background of study, the problems are formulated as follow:

1. What slang words used by the gay in Padang?
2. In what social context do thegays use slang ?
3. Why do the gays use slang in Padang ?

## **1.4 Limitation of Discussion**

In this study, the writer makes limitation to keep the focus of the research. The scopes in this study are vocabulary items on slang word used of gay language community and then the meaning on slang used of gay language in Padang especially in Bungus Teluk Kabung. In features of dialects (ways of pronouncing words, choice of words, patterns of words) cluster together to form personal styles of speech; why people from different communities or cultures can misunderstand what is meant, said and done based on the different ways they use language. Based on the background of the study, the writer expect that the study will give a meaningful contribution to the sociolinguistic study and enlarge the view of the student of English Department, in particular, and for the sociolinguistic observes in general.

## **1.5 Purposes of Discussion**

In some studies where the problem is very simple it appears that the goal seems to be a repetition of the formulation of problem, only the formulation of the problem is expressed by the

question, while the goal is poured in the form of a statement that usually begins with a word want to know. Related to the question on the problem of the study, this research tries to find the answers of those questions, they are:

1. To identify the slang words used by gay in Padang.
2. To analyze the social context of the use of slang words in Padang.
3. To reveal the reason why they use slang words.

### **1.6 Significance of Discussion**

Significance of this research is the impact of the achievement of objectives and answer the problem formulation accurately. The benefits of research should be able to distinguish between theoretical significance and their practical significance. Since this thesis report is always made with the support of some theoretical studies and previous findings, it will have theoretical significance for both the author and the readers of the thesis. While the practical significance depends on the form of research conducted, especially for evaluation and experimental research. The significance of the study is divided into two significances:

1. Theoretical significance. The study aims to give information and knowledge for readers about sociolinguistic and the application of it.
2. Practical significance. The study aims to be a reference for other studies about a sociolinguistic analysis on the use of slang in gay community.

### **1.7 Definition of the Key Terms**

**Slang** is new vocabularies that made by people in social community. They are specific words, phrases, or utterances, which is commonly used by people in their community. Slang language refers to unconventional word, so it is not appropriate to be spoken in a formal situation, such us in the school, salon, university, on in the office. People speak differently in formal contexts and informal contexts, especially when speaking informally, people often use slang an informal but colorful words and expression.

Slang is the non-standard language variety of sesional, used by young and gay people or particular social group for internal communication that are not members of the group do not understand. According Chaer, language has a system and subsystem that is understood by all speakers of the language (Mukhtar Abadi 2010:61).

Gay is a man who has same-sex sexual orientation or sexual attraction towards the same sex. In other words like men or men emotionally and sexually. Gay is not only about sexual contact between a man and another man but also about individuals who have psychological, emotional and social tendencies toward other men. Youth as a phase of transition from childhood to adulthood may lead to the term “identity“ to be taken into consideration. In this way, modern society sometimes plays a very significant role to the following of identity for the youth (Dyson, 2001).

## **2. REVIEW OF THE RELATED LITERATURE**

### **2.1 The Field of Sociolinguistics**

Hudson, R.A. (1980) says that sociolinguistics is the study of the relationship between language and society; it focuses on how language is used by the individual speaker and groups of speakers in its social context. Formal definition a term used to describe all areas of the study of the relationship between language and society other than those which are purely social scientific in their objectives, such as ethnomethodology. Sociolinguistic research is this work which is intended to achieve a better understanding of the nature of human language by studying language in its social context and/or to achieve a better understanding of the nature of the relationship and interaction between language and society.

The recognition of the importance of the relationship between language and society has led to the growth of sociolinguistics is a study of language in relation to society (Holmes, 2001). It explains why we speak differently in different social context, and concerns with identifying the social function of language and the ways it are used to convey social context provides a wealth of information about the way language works, as well as about the social relationships in a community and the way people signal aspects of their social identity through their language. Furthermore, he claims that in any situation, linguistic choices will generally reflect the influence of social factors.

They are :

1. The participant : who is speaking ? and whom are they speaking to ? the participant refer to the users of language. For example : wife-husband, boss-worker, customer– shop-keeper.
2. The setting or social context of the interaction : where are they speaking ? for example : home, work, school and so on.
3. The topic : what is being talked about
4. The function: why are they speaking ? (Hudson, 1980:15)



While Dell Hymes (1972) in Chaer and Leony (1995: 62- 64) describes the components of the social context in communication taken from the acronym of speaking as follows :

S (=Setting and Scene). Setting is related to the time and place in which the utterance appears and scene is related to the situation of the time or place and the psychological situation of communication.

P (=Participants). It refers to person involved in communication such as speaker, listener, addresser, and addressee in conveying (the message).

E (=Ends: purpose and goal). It refers to the objective and the purpose of the utterance.

A (= Act Sequences). It refers to the form and the content of the utterance.

K (=Key: tone or spirit of act). It refers to how intention and the way the utterance are applied, such as happily, proudly, and so on.

I (=Instrumentality's). It refers to code of utterance used such as language, dialect, and register. It also refers to the form of language used both as spoken and written language through telegraph or telephone.

N (= Norm of interaction and interpretation). It refers to the norm of the role if interaction, such as the norm that related with asking, or interruption.

G (= Genre). It is related to the form of utterance as poem, argument, prayer, and so on.

Fishman (in Giglioli, 1972: 45-8) explains that sociolinguistics examines the interaction of the two aspect of human behavior: the use of language and social organization behavior. Chaika, on the other hand, states that sociolinguistics study of the way people use language in social interaction.

According to bell sociolinguistics is the relatively new approach with in linguistics to the description of variation in language (Marjohan,1988:5). Sociolinguistics has shown systematic correlations between variation in linguistics form (phonological, morphological, syntactic) and social variables the social strata to which speaker belong, social relationship between participants in linguistics interactions, differences in social setting or occasion, differences of topic, and so on (Fairclough, 1989:7).While Fishman (1972:4) states that sociolinguistics in the study of the characteristics of language varieties, the characteristics of their function, and the characteristics of their speaker as the three constantly interact, change, change one another with in a speech community.

## **2.2 Speech Community**

Speech community is a group of people who can all understand each other when they speak (Corder, 1973:50). They are usually in the same area, speaking the variant of a language, or the same standard language (Hartman and Stork, 1972:215). While Halliday (1972) states that the speech community as a group of people who feel themselves to be a community in some sense, rather than a group which only the linguist and outsider could know about (in Hudson, 1980:26). According to Fishman speech community is one, all of those members share at least a single speech variety and the norms for its appropriate use.

A speech community may be as small as a single closed interaction network, all of whose members regard each other in but a single capacity (Fishman, 1972:22). The speech community is not defined by any marked agreement in the use of language elements, so much as by participation in a set of shared norms, these norms may be observed in overt types of evaluative and by the uniformity of abstract patterns of variation, which are invariant in respect to particular levels of usage (Labov, 1972:120).

### **2.3 Language**

Language is a means of establishing and maintaining relationship with other people. It is a purely human and non-instinctive method of communicating ideas, emotions, and desires, by means of a system of voluntarily produced symbols (Spair in Alwasilah, 1990:7).

By language one can talk with others, express their desires, his feeling, and his ideas (Chaer and Leonie, 1995:22). Language as a system of arbitrary vocal symbols which permit a people in a given culture, or other people who have then a system of that culture, to communicate or to interact (Finocchiaro, 1986:75).

The use of language to ask for and give people information. Use it to express indignation and annoyance, as well as admiration and respect. Often one utterance will simultaneously convey both information and expresses feeling (Holmes, 2001:2). As a social structure and value system of society, different dialects and accents are evaluated in different ways (Trudgill, 1974:19).

### **2.4 Language Variation**

Janet Holmes (2001:11) defines that variety is a sociolinguistics term referring to language in context. It is a broad term that includes different accents, different linguistic styles, different dialects and even different languages which contrast with each other for social reasons (Holmes, 2001:11). Ferguson (1972: 30) in Wardhaugh (2006:25), offer another definition of variety "anybody of human speech patterns which is sufficiently homogeneous to be analyzed by available

techniques of synchronic description and which has a sufficiently large repertory of elements and their arrangements or processes with broad enough semantic scope to function in all formal contexts of communication”.

According to Wolfram and Christian as stated in varieties of American English, language variation is the fact society, tied in with the tradition of people and social factors that distinguish different cultural, social, and ethnic group from each other. As a form of behavior language differences simply reflect social differences of one type or another. Furthermore, Wardhaugh in his books, an introduction to sociolinguistic (1977:219), indicates some varieties of language:

#### 1. By age

Language varies according the age of the person using it. In this ways, it varies because language must be learned and there appear to be stages through which individual process of language acquisition. Old people speak differently from young people and that linguistics generations gap exists. Likewise, accepted patterns exists for communicating between and within the generations: old people to young, young to old people, adolescents to their peers, and so on.

#### 2. By sex and occupation

The language of man differs subtly from those women. Men do not usually use expressions such as its darling, and women tend not to use profanity as extensively as man. Likewise, the language used in addressing man and women varies subtly: we can compliment a man on a new necktie with the words what a pretty tie that is, but not with how pretty you like today, an expression reserved for complimenting a woman.

The occupation of person causes his language to vary, particularly in the use he makes of technical terms, that is in the use he makes of the jargon in his vocation such as dentists, soldiers, mechanics, and so on. Sometimes the consequence is that such person’s experience difficulty in communicating with people outside the vocation on professional matters because all does not share the technical vocabulary.

#### 3. By function

The variation of language, in this way, is related to function. There are both formal and informal styles of speaking and writing. Writing also tends to be more formal than speaking in the sense that more conscious manipulation of vocabulary and syntax takes place. The most informal styles of speaking are often unjustly condemned, for very few words used to describe slang are

anything other than pejorative. Slang, with its clipped and shortened forms, and its novel uses and combinations of words, is a universal linguistic phenomenon.

## 2.5 Slang

Slang is new vocabularies that made by people in social community. It is specific words, phrases, or utterances, which is commonly used by people in their community. Slang language refers to unconventional word, so it is not appropriate to be spoken in a formal situation, such as in the school, salon, university, or in the office. People speak differently in formal contexts and informal contexts, especially when speaking informally, people often use slang and informal but colorful words and expression.

Slang is the non-standard language variety is sessional, used by young and gay people or particular social group for internal communication that are not members of the group do not understand. According Chaer (1995), language has a system and subsystem that is understood by all speakers of the language. While the idiom is a series of words whose meaning is not the same as the combined meanings of its constituent words. In this page slang language often use at this time, usually by gay and young people.

Muhammad Ismail (2014) writes that actually slang is not language or dialect, it can be said as a code that product by changing the existing language to the common one. Every language has a vocabulary, pronunciation, and grammar, whereas slang has not. It just has vocabulary which is not profanity and ungrammatical. Dialect refers to the different language caused by geographical area, whereas slang is not restricted to one region or country. Slang is variety of language that has some characteristic and general used by gay and young people, and argot is a variety of language that usually used by thief or pickpocket community, so argot is a secret language. Slang has process forming a word. As the statement from Yule (2006:52-59), there are some ways of creating new words, there are coinage, compounding, clipping, blending, borrowing, back formation, acronyms, multiple processes, affixes (prefix, infix, suffix). Fabelia (2017) explains in her website that slang is divided into three types:

- a. Offensive is slang words fall into the category offending others, for example If you call someone with the word 'but lover' then the person will feel insulted, because the word means „homosexual“.

- b. Vulgar is slang word which is considered much worse than offensive, and must be careful to speak with the word. For example the „f-bomb “word, which is really vulgar to be said to anyone.
- c. Taboo is slang words that really must be avoided because if it is expressed, it would lead to a dispute or even a fight like the example say the word 'Niger' to black people.

## 2.6 Related Previous Studies

Nur Ardyasari Ratna Ningrum in her thesis entitled “*An Analysis of Slang Expression Translation in “Mean Girls” Movie*”. This research was conducted to describe the translation strategy and the impacts of the strategy to the accuracy and acceptability of slang expression translation in “Mean Girls” movie. This research employed descriptive qualitative method. The data source of the research was “Mean Girls ”movie, both the dialogue in source language and its translation. The data in this research were slang expressions found in the “Mean Girls” movie dialogue, its translation and comments from raters.

The result of the research shows that there are eight strategies used by the translator in translating slang expression in “Mean Girls ”movie, namely; translation by using slang expression (3 data or 1.41%), translation by using common word or phrase of similar meaning, both referential and expressive meaning (75 data or 35.38%), translation by using common word or phrase of similar referential meaning but dissimilar expressive meaning (21 data or 9.91%), translation by using common word or phrase of similar expressive meaning but dissimilar referential meaning (33 data or 15.57%).

Ratna Perwita Sari in her thesis entitled *An Analysis of Slang Language Types in RushHour 2 movie*. Language has an important function in society’s life. There is nonstandard language which has been known as slang language. Slang language has very informal expression which is more common in spoken language. In this paper, the writer discusses about analysis of slang language in the Rush Hour 2 movie. The purpose of this study is to find out the types and the reason of slang language that issued by the actor or actress in the movie.

The writer focuses the study on the Rush Hour 2 movie, produced by Roger Birnbaum Company, 2001. The writer uses descriptive qualitative method, where she describes one by one word or phrase of slang language from the movie. From the analysis, the writer selects three types of slang, they are: society slang, workmen’s slang and public house slang. To support the analysis, the writer uses some dictionaries of slang language and other related references.

The writer also uses some theories that related to slang language and the definition of slang. To find the words or phrases of slang, the writer has already selected fifteen of slang words and phrases from the movie and analyzes them one by one. After the writer explains the theoretical framework, she tabulated data of slang words or phrases. Then, she analyses the data through the perspective of slang type and the interpretation into Standard English. It can be concluded that from the Rush Hour 2 movie, there can be found the words or phrases of slang such as: hook you up, grabs, shit, bitch slap, bastard, damn, bullshit, your ass off, hell, midget, chips, grand, guys, buddy and kids.

Thomas W. Fish in his thesis *Internet Slang and High School Students: A Teacher's Perspective* This study analyzed the perceptions of secondary education teachers on the use of Internet Slang by their high school students. The researcher analyzed educators' perceptions in order to answer what teachers' thoughts were on the use of Internet Slang being introduced into secondary education academic assignments. Additionally, were there negative or positive effects from the use of Internet Slang via texting, social media, and messaging on the writing skills of students? A literature review and a qualitative applied research approach with the use of document analysis via an open-ended survey were the methods for this study.

Results of this study show Internet Slang is in fact being used by students in the classroom and found in academic work. Social Presence and Media Richness Theories assisted in understanding Internet Slang use, via educators' opinions, by determining how educators perceived students as real and how they perceive a message using Internet Slang. Online devices have now changed the face of social presence and teens have developed their own language through the use of Internet Slang. This medium has changed the way teenagers act.

Sadrakh Anthony Manalu in his thesis *The Analysis of Slang Words In Selected Hip Hop Songs*. Slang is a language structure that evolved in modern times that in his particular use by young people. Slang develops in tune with its evolving culture in the environment so that the slang does not have a time, place or community background limit. Slang can also be found in almost every language in the world, in this case the author discusses the use of slang words contained in the English language in specialized its African American Hip Hop culture.

In his paper entitled "The Analysis of Slang Words Used in Selected Hip Hop Song", authors will review the use of slang words contained in the song that was chosen as the extent of the

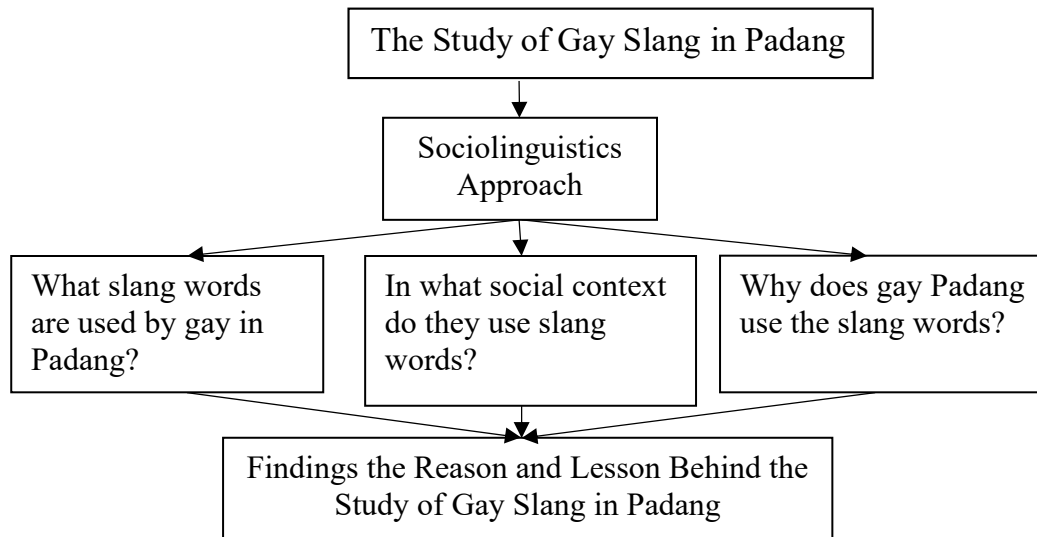
problem to be discussed in this paper. His paper aims to determine whether the slang word is found in the song called "Get You Down", looking for the most often slang word which used in the song, and classify slang words in this song based on Partridge's classification.

It can be concluded from the previous studies that this research is different from the three studies above. First research Nur Ardyasari Ratna Ningrum in her thesis entitled "*An Analysis of Slang Expression Translation in "Mean Girls" Movie*". This research was conducted to describe the translation strategy and the impacts of the strategy to the accuracy and acceptability of slang expression translation in "Mean Girls" movie.

Ratna Perwita Sari in her thesis entitled *An Analysis of Slang Language Types in Rush Hour 2 movie*. Thomas W. Fish in his thesis *Internet Slang and High School Students: A Teacher's Perspective*. This study analyzed the perceptions of secondary education teachers on the use of Internet Slang by their high school students. The researcher analyzed educators' perceptions in order to answer what teachers' thoughts were on the use of Internet Slang being introduced into secondary education academic assignments. The difference can be seen from the title where there are two researchers who analyze the slang on the movie and slang on the internet in high school students, and now writer analyze slang on the gay in Padang.

The difference this research with the previous study is the researcher uses *The Study of Gay Slang in Padang* as the title and uses theory Sociolinguistics from Holmes (2001:1) and some other experts that has developed Sociolinguistics' theory. The methods used by the authors is library method, using books that relate to the title of the book that discussed above as a reference, sourcing of the discussion over the internet to support the writing of this paper was also done. A documentation method in use as a method of data collection. Data analysis method that has been used is descriptive qualitative method, using random sampling system. Hopefully this research proposal can be useful for the readers, and can be a reference for the study of slang language contained in the English language.

## 2.7 Theoretical Frameworks



In this theoretical framework, through the sociolinguistics approach the writer analyze what slang words are used in Padang, in what social context do they use slang words, and why does gay Padang use slang words.

## 3. METHOD

### 3.1 Method of Collecting Data

The method of this thesis are qualitative and quantitative research for the reasons that the observation and analysis are done directly on the subject of this study. Qualitative research is concerned with developing explanations of social phenomena. Sudaryanto (1993:62) states in his book that, descriptive means that the research is basically only based on facts or phenomena which empirically exist within the speakers and it has been written or produced in the form of language tools which is commonly referred as transparent display (translated by the author).

Quantitative research is a descriptive research method and uses more analysis. Quantitative research aims to find relationships that explain the causes in measured social facts, show variable relationships and analyze. This quantitative research is carried out by collecting data and analysis results to obtain information that must be concluded. The paradigm used in quantitative research is the paradigm derived from the positivism view. And also can be seen from the purpose of a study itself.

The method is applied in a sociolinguistic analysis on the use of slangs in gay language community, it is very suitable to the objectives of the study to describe the phenomenon found during the process of the study.



### 3.2 Method of Analyzing Data

According to Neuman (1991:369), informants are member with whom a field research develops a relationship and who tells about, or informs on, the field. Good informants, he adds, must meet some criteria such as : Live and engages within the group routines, currently, involved, able to spend time with researcher, and come from non-analytic members. Moleong (2002:90) comment it in his book and says that, an informant is a person who gives information on a situation and condition of the study that he must have the many experiences about the basic of a study (translated by the author).

The data that used in this study are utterances collected from 8 gays in Padang. The data are in the form of words which are slangs that are used by gay community in Padang in their conversation. The words that are obtained from the utterances of the informants are displayed and analyzed in chapter IV. The following is some information regarding the informants. The names displayed in the table may not be their real names to protect their identities and privacy rights. The informants (Gay) observed, are those who are in this conditions:

1. Live in Padang
2. Aged around 17 – 40 years old

Table 3.1: Information on informants of the study

No.	Name	Age	Gender	Address
1	James	33 <sup>th</sup>	Male	Padang
2	Ryan	35 <sup>th</sup>	Male	Padang
3	Zen	27 <sup>th</sup>	Male	Padang
4	Harlan	27 <sup>th</sup>	Male	Padang
5	Febi	26 <sup>th</sup>	Male	Padang
6	Farizal	40 <sup>th</sup>	Male	Padang
7	Vijai	24 <sup>th</sup>	Male	Padang
8	Iwan	40 <sup>th</sup>	Male	Padang

### 3.3 Technique of Collecting Data

As it said before, the data are collected through interview and observation. When interviewing the event will be conducted under a recorded situation of when the informants answer the questions being asked in addition, field note will be created. Interview notes with information such as date, place characteristics, and moment of the interview, which give contribution when re-reading and making of the notes. Muhammad (2011: 13) says, revealed that the technique of record is a technique of recording data on the data card by researchers who then grouped and classified (translated by the author).

The other method besides the interview one is observation, it is applied to anyone as far as he belongs to gay of community. Here, the observer pays attention, watches, and listens carefully to their language and their activities. In an observation, the researcher becomes an instrument that absorbs all sources of information (Neuman,1991:355)

Arikunto (1990:205) argues that, watching is look at the phenomenon, movement and process. Watching is not easy because someone influenced by interest and other leans (translated by the author). The observer observe gay member reaction and also the frequency of the instrument happen, Beside that interview as the main instrument in collecting data, written materials such as books on sociolinguistics and other related sources will be treated as secondary data.

### **3.4 Technique of Analyzing Data**

Moleong (2002:190) in his book comments that, the process of data analysis starts by evaluating all the data available from various of sources, such as interview, observation which has been written down in the field note, private documents, official documents, pictures, photograph and others (translated by the author).

The study of slang is analyzed through the following steps : The process of analyzing data is basically performed step by step in the correct order to obtain satisfying and precise results. The collected data are analyzed by conducting the following steps:

1. Collecting the data sources which are words in utterances uttered by the informants.
2. Identifying all slang words found in the utterances.
3. Classifying the data based on the types of slang used in the utterances. This phase is carried out by looking at the diction and the meaning.
4. Analyzing and interpreting the data and answer the questions addressed in the problems of the study. The data are easier to be interpreted and analyzed when the results have been explored.
5. Drawing conclusion and giving suggestions.

## **4. ANALYSIS AND FINDINGS**

### **4.1 Analysis of Slang Words and Types of Slang Words Used by Gay in Padang**

This chapter describes the analysis and findings of slang words and types of slang words used by gay community which is based in Padang. The analysis is carried out by listing the slang words used by them, translating each word into formal Indonesian and English languages and then categorizing the slang words into types of slang (offensive, vulgar, taboo).

#### **4.1.1 Slang Words and the Meanings Used by Gay Community in Padang**

No	Vocabulary of Gay Language	Meaning in Indonesian	Meaning in English
1.	<i>amplop</i>	Ampun	oh my God
2.	<i>balik papan</i>	Kembali	Return
3.	<i>bodrex</i>	Bodoh	Stupid
4.	<i>cumi-cumi</i>	Cium	Kiss
5.	<i>ember</i>	Emang	Indeed
6.	<i>jelita</i>	Jelek	bad, ugly
7.	<i>lapangan</i>	Lapar	Hungry
8.	<i>makasar</i>	Makan	Eat
9.	<i>mawar</i>	Mau	Want
10.	<i>polonia</i>	Pulang	go home
11.	<i>samarinda</i>	sama-sama	you're welcome
12.	<i>sutra</i>	Sudah	already
13.	<i>tinta</i>	Tidak	no
14.	<i>titus</i>	Tidak	no
15.	<i>akika, eike</i>	Aku	i, me
16.	<i>begin dang</i>	Begitu	so
17.	<i>cuco</i>	Cakep	handsome
18.	<i>jahara</i>	Jahat	evil
19.	<i>bences, bege, binancini</i>	Banci	transvestite
20.	<i>brepong, biner inapina</i>	Berapa	how much
21.	<i>dendong, dendes</i>	Dandan	put on makeup
22.	<i>hemong, hinomino, hombreng</i>	Homo	homosexual
23.	<i>lekong, lekes, linakini</i>	laki-laki	man
24.	<i>lecong, leces, linocino</i>	Masturbasi	masturbate
25.	<i>peres, pinur inapina</i>	pura-pura	pretend
26.	<i>sekong, sekes, sinakinit, saskia, sakti</i>	Sakit	sick
27.	<i>tinerjinadini, terjedong,</i>	Terjadi	to have happened
28.	<i>diperkosmopolitan</i>	Diperkosa	get raped
29.	<i>gretong, gretna</i>	Gratis	free
30.	<i>hamidah</i>	Hamil	pregnant
31.	<i>himalayang</i>	Hilang	lose
32.	<i>aira</i>	Air	water
33.	<i>kemanosek, kemindang</i>	Kemana	where is
34.	<i>sindang</i>	Sini	here
35.	<i>rumpita</i>	Rumit	complicated
36.	<i>motorola</i>	Motor	motorcycle
37.	<i>mobla</i>	Mobil	car
38.	<i>kencana</i>	Kencing	pee
39.	<i>panasonic</i>	Panas	hot
40.	<i>bengbeng</i>	Sangat	really

41.	<i>dianul, diana, desek</i>	Dia	she/he
42.	<i>dindong</i>	Dingin	cold
43.	<i>banjara</i>	Baju	clothes
44.	<i>apose, apipong,</i>	Apa	what
45.	<i>ajijah</i>	Saja	just
46.	<i>adegan</i>	Ada	there is
47.	<i>adinda</i>	Adik	younger brother/sister
48.	<i>bagasi, bagaskara</i>	Bagus	good
49.	<i>bakrie</i>	Bakar	burn
50.	<i>amir</i>	Amat	very
51.	<i>balerina</i>	Bales	reply
52.	<i>habiba</i>	Habis	finish
53.	<i>iritasi</i>	Iri	jealous
54.	<i>merauke</i>	Merah	red
55.	<i>itachi</i>	Hitam	black
56.	<i>dunia</i>	Duduk	sitdown
57.	<i>pere</i>	cewek/wanita	woman
58.	<i>belalang</i>	Beli	buy
59.	<i>kanua, ye, yeti</i>	kau/kamu	you
60.	<i>duane</i>	Dua	two
61.	<i>sastra</i>	Satu	one
62.	<i>kenapose</i>	Kenapa	why
63.	<i>luncang</i>	Lucu	funny
64.	<i>apose kabaret</i>	apa kabar	how are you
65.	<i>malaria</i>	malam ini	tonight
66.	<i>bangunan</i>	Bangun	wake up
67.	<i>indang</i>	ini/itu	this/that
68.	<i>inang, ines</i>	inang iya	yes
69.	<i>hujrina /hulubalang</i>	Hujan	rain
70.	<i>ban sepeda</i>	Banyak	much
71.	<i>capung, capcay</i>	Capek	tired
72.	<i>endang, endul, endes</i>	Enak	delicious
73.	<i>cintia</i>	Cinta	love
74.	<i>barbara, baharudin</i>	Baru	new
75.	<i>dimandose, dimandul</i>	Dimana	whereis
76.	<i>cantika putri, candra kirana</i>	Cantik	pretty
77.	<i>dewes, doremi</i>	Doa	prays
78.	<i>eim</i>	Hmm	yup
79.	<i>kenari</i>	Kenal	know
80.	<i>tawaran</i>	Tahu	know
81.	<i>kuburan</i>	Kabur	hazy
82.	<i>lerong, lerda</i>	Lari	run
83.	<i>belenjong</i>	Belanja	expenditure
84.	<i>duta</i>	Duit	money

85.	<i>dulang</i>	Dulu	formerly
86.	<i>harem</i>	Busuk	putrid
87.	<i>gengges</i>	Ganggu	distrub
88.	<i>buleleng</i>	Bule	tourist
89.	<i>disandra</i>	Disana	there is
90.	<i>cacamarica</i>	Cari	lookfor
91.	<i>beti</i>	Buat	for
92.	<i>bunaken bukan not</i>	Bukan	not
93.	<i>bosnia</i>	Bosan	bored
94.	<i>maharani</i>	Mahal	expensive
95.	<i>kakao</i>	Kakak	older sis/bro
96.	<i>jugria</i>	Juga	also
97.	<i>bistik</i>	Bisa	can
98.	<i>haryana</i>	Harus	must
99.	<i>kona, luna</i>	poyok/pelacur	whore
100.	<i>biara, biore</i>	biar	be let
101.	<i>kamria</i>	kamar	room
102.	<i>mabora</i>	mabuk	drunk
103.	<i>tangkis</i>	tangan	hand
104.	<i>hidangan</i>	hidung	nose
105.	<i>kampina</i>	kampus	campus
106.	<i>karelina</i>	karena	because
107.	<i>kulimenong</i>	kuliah	college
108.	<i>maluku</i>	malu	shy
109.	<i>pecongan</i>	pacaran	dating
110.	<i>mursidah</i>	murah	cheap
111.	<i>gargarita</i>	gara-gara	cause
112.	<i>beluben</i>	belum	not yet
113.	<i>gedong/bes</i>	gede/besar	big
114.	<i>gembala</i>	gemuk	fat
115.	<i>jijay</i>	jijik	repugnant
116.	<i>jelong</i>	jelek	ugly
117.	<i>kirana</i>	kira-kira	approximately
118.	<i>lambreta</i>	lambat	slong
119.	<i>makarena, makassar</i>	makan	eat
120.	<i>lenjes</i>	lanjut	advanced
121.	<i>obras</i>	obat	medicine
122.	<i>pagoda</i>	pagi	morning
123.	<i>nyenyong</i>	nyanyi	sing
124.	<i>obama</i>	obral	sale
125.	<i>putria</i>	putri	white
126.	<i>lupis</i>	lupa	forget
127.	<i>jerman</i>	jeruk	orange
128.	<i>beta</i>	berak	defecate
129.	<i>kawasaki</i>	kawan	friend

130.	<i>kayangan</i>	kaya	rich
131.	<i>jamaika</i>	jaman	period
132.	<i>malaria</i>	malam	night
133.	<i>kenapose</i>	kenapa	why
134.	<i>nambore</i>	nama	name
135.	<i>puspita</i>	pusing	dizzy
136.	<i>organ tunggal</i>	orang tua	parent
137.	<i>teluk bayur</i>	telur	egg
138.	<i>matador, metong</i>	mati	die
139.	<i>hindustan</i>	hidup	life
140.	<i>napsong</i>	nafsu	desire
141.	<i>tenggara</i>	tegang	be erect
142.	<i>temong</i>	tamu	guest
143.	<i>jula juli</i>	jual diri	prostitute
144.	<i>luntang, luna</i>	lonte	prostitute
145.	<i>nembes</i>	nembak	shoot at
146.	<i>manila</i>	mani	sperm
147.	<i>kontraktor, kenti</i>	penis	dick
148.	<i>isabela, ngesong</i>	hisap	Suck
149.	<i>bawang goreng</i>	bauk	Scent
150.	<i>koca kacir</i>	ngocok	masturbate
151.	<i>sustagen, suzuya</i>	susu /payudara	breast
152.	<i>patra</i>	pantat	buttock
153.	<i>pepsi</i>	pepek/vagina	vagina
154.	<i>sihombing</i>	sombong	arrogant
155.	<i>rusia</i>	rusak	damaged
156.	<i>rempong</i>	rumpi	gossip
157.	<i>penyami</i>	punya	have
158.	<i>penyet</i>	punya	have
159.	<i>organ</i>	orang	person
160.	<i>naspro</i>	nasi	rice
161.	<i>mukadima</i>	muka	face
162.	<i>jalinan</i>	jalan	road
163.	<i>jalaluddin</i>	jalan	road
164.	<i>jalinan kasih</i>	jalan kaki	walking
165.	<i>jali jali</i>	jalan jalan	strolling
166.	<i>kemerong</i>	kemari	come here
167.	<i>kepelong</i>	kepala	head
168.	<i>pancasila</i>	panjang	long
169.	<i>pelsong</i>	palsu	false
170.	<i>pewong</i>	perempuan	woman
171.	<i>meneketehe</i>	gak tau	i don't know
172.	<i>gaperiancong</i>	gak pernah	do not ever
173.	<i>kerajaan</i>	kerja	work
174.	<i>kerejong</i>	kerja	work

175.	<i>ketumbar</i>	ketemu/bertemu	meet
176.	<i>malaria minggurita</i>	malam minggu	saturday night
177.	<i>sabaruddin</i>	sabar	be patient
178.	<i>rambutan</i>	rambut	hair
179.	<i>ramayana</i>	ramai	crowded
180.	<i>mandala</i>	mandi	take a bath
181.	<i>mandoles</i>	mandi	take a bath
182.	<i>sastra</i>	satu	one
183.	<i>pertiwi</i>	perut	stomach
184.	<i>himalayang</i>	hilang	be lost
185.	<i>samarinda</i>	sama	same
186.	<i>rumpis, romeo</i>	rumah	house
187.	<i>mawar</i>	mau	will
188.	<i>maralin</i>	marah	angry
189.	<i>rejongan</i>	razia	raid
190.	<i>sepoi</i>	sepi	quiet
191.	<i>maskapai</i>	masuk	enter
192.	<i>maskap</i>	masuk	enter
193.	<i>minangan</i>	minum	drink
194.	<i>mangkalita</i>	mangkal	on shift
195.	<i>pilkada</i>	pilih	choose
196.	<i>sapose</i>	siapa	who
197.	<i>soraya larasati</i>	maaf	sorry
198.	<i>miskirina</i>	miskin	poor
199.	<i>khayangn</i>	kaya	rich
200.	<i>bendahara</i>	bh	bra
201.	<i>baygon</i>	baik	fine, good
202.	<i>dendong</i>	dandan	grooming
203.	<i>libanon</i>	liburan	holiday
204.	<i>udin</i>	udah	already
205.	<i>wakatobi</i>	waktu	time
206.	<i>tinta api-api</i>	tidak apa-apa	it doesn't matter
207.	<i>selda</i>	salon	saloon
208.	<i>rambutan</i>	rambut	hair
209.	<i>payakumbuh</i>	payah	difficult
210.	<i>klorida</i>	celana dalam	underwea
211.	<i>malaysia</i>	malas	lazy
212.	<i>miranda rebana</i>	mie rebus	boiled noodle
213.	<i>potret</i>	potong	cut
214.	<i>reksona, ronsen</i>	rokok	chigarette
215.	<i>lumajang</i>	lumayan	tolerable, not bad
216.	<i>semanggi</i>	semangat	spirit
217.	<i>ani-ani</i>	anak-anak	children
218.	<i>perayangan</i>	parah	severe
219.	<i>wike</i>	rambut palsu	wig

220.	<i>tenterong</i>	tentara	soldier
221.	<i>polesong</i>	polisi	police
222.	<i>bantai</i>	bantu	help
223.	<i>enjel</i>	anjing	dog
224.	<i>babi</i>	bebong	pig
225.	<i>bakrie</i>	bakar	burn
226.	<i>dindong</i>	dingin	cold
227.	<i>pertambangan</i>	pertama	first
228.	<i>biblos</i>	bibir	lip
229.	<i>serambi</i>	seram	horrific
230.	<i>tuir</i>	tua	old
231.	<i>sustagen</i>	susu	milk
232.	<i>kuala lumpur</i>	kulit	skin
233.	<i>jaja miharja</i>	jari- jari	fingers
234.	<i>dahlia</i>	dada	chest
235.	<i>harimau</i>	hari	day
236.	<i>seniman</i>	senin	monday
237.	<i>selasa</i>	sesalan	tuesday
238.	<i>rabana</i>	rabu	wednesday
239.	<i>kasmaran</i>	kamis	thursday
240.	<i>jumanji</i>	jumat	friday
241.	<i>sabu – sabu</i>	sabtu	saturday
242.	<i>minang kabo</i>	minggu	sunday
243.	<i>siaga</i>	siang	day
244.	<i>malaria</i>	malam	evening
245.	<i>matador, metong</i>	mati	die
246.	<i>singapore</i>	singgah	stop in
247.	<i>duo, duane</i>	dua	two
248.	<i>tiger</i>	tiga	three
249.	<i>empang</i>	empat	four
250.	<i>limon</i>	lima	five
251.	<i>enemi</i>	enam	six
252.	<i>tunjangan</i>	tujuh	seven
253.	<i>dilema</i>	delapan	eight
254.	<i>sembilu</i>	sembilan	nine
255.	<i>sepupuh</i>	sepuluh	ten
256.	<i>soimah</i>	soleh	pious
257.	<i>thailand</i>	telan	swallow
258.	<i>lampion</i>	lampu	light
259.	<i>bendahara</i>	berdarah	bleed
260.	<i>kuku bima</i>	kue	cake
261.	<i>dukalara</i>	dukun	shaman
262.	<i>laksa</i>	laku	behavior
263.	<i>hapipong</i>	hp	mobilephone
264.	<i>telepati</i>	telepon	telephone



265.	<i>bayangkara</i>	bayar	pay
266.	<i>belangkon</i>	belakang	backside
267.	<i>kanada</i>	kanan	right
268.	<i>hidrogen</i>	hidung	nose
269.	<i>multatuli</i>	mulut	mouth
270.	<i>gitaris</i>	gigi	tooth
271.	<i>lidia kando</i>	lidah	tongue
272.	<i>multong</i>	mulut	mouth
273.	<i>setrika</i>	setia	loyal
274.	<i>senantiasa</i>	senang	happy
275.	<i>rebong-rebong</i>	raba-raba	grope
276.	<i>meong yuuk</i>	ayo main (bersetubuh)	copulate
277.	<i>kamasutra</i>	kamus	dictionary
278.	<i>kamelia</i>	kamera	camera
279.	<i>tinjauan, tidore</i>	tidur	sleep
280.	<i>capung</i>	capek	tired
281.	<i>polo</i>	pulang	go home
282.	<i>pelangi</i>	pelan	slow
283.	<i>banjara</i>	baju	clothes
284.	<i>temsek/temong</i>	tamu	guest
285.	<i>ajija</i>	aja	only
286.	<i>putria</i>	putih	white
287.	<i>sumpit</i>	sumpah	swear
288.	<i>makarena</i>	makan	eat
289.	<i>meronsen</i>	merokok	smoke
290.	<i>mursek</i>	murah	cheap
291.	<i>emberan</i>	benar sekali	indeed
292.	<i>makcik</i>	banci	transvestite
293.	<i>hotma</i>	hotel	hotel
294.	<i>harem</i>	jelek, buruk	ugly
295.	<i>blengkis</i>	belakang	back
296.	<i>uding</i>	udah	already
297.	<i>piur</i>	pergi	go
298.	<i>macita</i>	macet	traffic
299.	<i>inang</i>	iya	yes
300.	<i>barbara</i>	baru	new
301.	<i>puspa</i>	pening	dizzy
302.	<i>esong</i>	hisap	suck
303.	<i>jawara</i>	jauh	far
304.	<i>ines/inur</i>	iya	yes
305.	<i>turki</i>	turun	dismount
306.	<i>bewes/bawang</i>	bau	smelly
307.	<i>nyenyong</i>	nyanyi	sing
308.	<i>nyonyong</i>	nyuri	steef
309.	<i>sekong</i>	sakit	sick

310.	<i>geger</i>	marah	angry
311.	<i>genjes</i>	ganja	marijuana
312.	<i>sebong</i>	sabu	meth
313.	<i>herbal</i>	hebat	great

Writer want to classified slang words by city's name or place, by noun, by using the name of person and the name of a famous person, from different vocabulary but have similar meaning.

**Table 1. The formation of slang of words by city's name or place**

No.	Vocabulary of gay Language	Meaning inIndonesia	Meaning in Eenglish
1.	polonia	pulang	go home
2.	samarinda	sama-sama	you're welcome
3.	maluku	malu	shy
4.	jerman	jeruk	orange
5.	teluk bayur	telur	egg, ovum
6.	manila	mani	sperm
7.	mataram	mata	Eye
8.	rusia	rusak	Damaged
9.	mataram	mati	Die
10.	ramayana	ramai	Crowded
11.	mandala	mandi	take a bath
12.	<i>samosir</i>	<i>sama</i>	same
13.	<i>payakumbuh</i>	<i>payah</i>	difficult
14.	<i>malaysia</i>	<i>malas</i>	lazy
15.	<i>semanggi</i>	<i>semangat</i>	spirit
16.	<i>thailand</i>	<i>telan</i>	swallow
17.	<i>brunei darussalam</i>	<i>berubah drastis</i>	drastically changed
18.	<i>wakatobi</i>	<i>waktu</i>	time
19.	<i>kanada</i>	<i>kanan</i>	right
20.	<i>kuala lumpur</i>	<i>kulit</i>	skin
21.	<i>multatuli</i>	<i>mulut</i>	mouth
22.	<i>Singapore</i>	<i>Singgah</i>	Stop in
23.	<i>Lumajang</i>	<i>Lumayan</i>	Torable, good, not bad
24.	<i>Serambi</i>	<i>Seram</i>	Horrific

Based on table above was obtained that language of gay can be formed from the language used by the general public. But the language is given a different meaning from the true meaning. Based on the table above formation of gay language is taken from the name of city and the country names. It can be seen from word of Kanada, Malaysia, Polonia, Payakumbuh, Mandala, Multatuli and others. The names of city and the country was given special meaning by gay in Padang. The meaning is only known by gay in Padang. Relationship like this is also seen in the word *Maluku*, it meant „*Malu*’, *Malaysia*is meant „*Malas*’. Relation of *Lumajang* with meaning, *Lumayan*’ is

happened because the similarity of the pronunciation of both the words, because the consonants / j / *Lumajang* words in phonologically have related to the consonants / y / in „*Lumayan*’ words. That are the consonants / n / in words of „*Lumayan*’ are phonologically like this is also close to the consonants / ng / in *Lumajang* words.

**Table 2. The formation of slang word by noun**

No	Vocabulary of Gay Language	Meaning in Indonesia	Meaning in English
1.	<i>amplop</i>	<i>ampun</i>	oh my god
2.	<i>ciptadent</i>	<i>cium</i>	kiss
3.	<i>ember</i>	<i>emang</i>	indeed
4.	<i>lapangan</i>	<i>lapar</i>	hungry
5.	<i>mawar</i>	<i>mau</i>	want
6.	<i>semangka</i>	<i>semak</i>	bush
7.	<i>sutra</i>	<i>sudah</i>	already
8.	<i>tinta</i>	<i>tidak</i>	no
9.	<i>bengbeng</i>	<i>sangat</i>	really
10.	<i>bagasi</i>	<i>bagus</i>	good
11.	<i>dorayaki</i>	<i>dari</i>	from
12.	<i>bangunan</i>	<i>bangun</i>	waku up
13.	<i>ketumbar</i>	<i>ketemu</i>	meet
14.	<i>rambutan</i>	<i>rambut</i>	hair
15.	<i>kalkun</i>	<i>kaki</i>	foot
16.	<i>setrika</i>	<i>setia</i>	loyal
17.	<i>capung</i>	<i>capek</i>	tired
18.	<i>pelangi</i>	<i>pelan</i>	slow
19.	<i>bawang</i>	<i>bau</i>	smelly
20.	<i>peniti</i>	<i>pening</i>	dizzy

Based on table above formation of gay language can be spoken by using noun. The above forms are created by the community with the aim of other community do not understand the communication made their communities, in addition, not all of nouns are used as the language, it could have been taken through the beginning of the word, for example it can be seen from the word ‘*tinta*’ if we take the prefix of word, it will change the meaning to be ‘*tidak*’ or in English is not or no.

**Table 3. The formation of slang words using the name of person and the name of a famous person.**

No	Vocabulary of gay language	Meaning in Indonesia	Meaning in English
1.	<i>jelita</i>	jelek	bad/ugly
2.	<i>hamidah</i>	hamil	pregnant
3.	<i>diana</i>	dia	she/he
4.	<i>ajijah</i>	saja	just
5.	<i>apipah</i>	apa	what
6.	<i>adinda</i>	ada	there is
7.	<i>chandra kirana</i>	cantik	pretty
8.	<i>bakrie</i>	bakar	burn
9.	<i>amir</i>	amat	very
10.	<i>habiba</i>	habis	finish
11.	<i>endang</i>	enak	delicious
12.	<i>baharudin</i>	baru	new
13.	<i>duta</i>	duit	money
14.	<i>mursidah</i>	murah	cheap
15.	<i>obama</i>	obat	medicine
16.	<i>puspita</i>	pusing	dizzy
17.	<i>patra</i>	pantat	buttock
18.	<i>maya</i>	main	play
19.	<i>titi dj</i>	hati-hati dijalan	be carefull in the road
20.	<i>sihombing</i>	sombong	arrogant
21.	<i>mario</i>	mari	come here
22.	<i>sabarudin</i>	sabar	be patient
23.	<i>soraya puruti</i>	maaf/sorry	sorry
24.	<i>puinama</i>	pernah	once
25.	<i>udin</i>	udah	already
26.	<i>sheila marcia pagoda</i>	selamat pagi	good morning
27.	<i>alisia johan</i>	alis	eyebrow
28.	<i>dahlia</i>	dada	chest
29.	<i>dewi persik</i>	berisik	noisy
30.	<i>inul daratista</i>	darah tinggi	high blood
31.	<i>soimah</i>	soleh	pious

Based on table above the formation of gay language with using the name of person and the name of a famous person. It can be seen from the list above names. The names were given special meaning by gay in Padang.

**Table 4. The formation of slang words from different vocabulary but have similar meaning**

No	Vocabulary of Gay Language	Meaning in Indonesia	Meaning in English
1.	<i>ciptadent, cumi</i>	beskom, besoka	kiss
2.	<i>tinta, titus</i>	kawasaki, kawasan	no
3.	<i>akika, akike, eike, eik</i>	metong, matador	i , me
4.	<i>bences, binancini</i>	sabenben, sebentong	transvestite
5.	<i>brepong, binerinpina</i>	jalinan, jajanan	how much
6.	<i>dendong, dendes</i>	kerajaan, kerejong	put on makeup
7.	<i>lekong, lekes, linakini</i>	mandoles, mandala	male, man
8.	<i>sekong, sekes, sinakinit, sakti</i>	rumpis, romeo	sick
9.	<i>kemanosek, kemindang</i>	sepoi, sepong	where
10.	<i>dianul, diana, deseu</i>	maskapai, maskap	she/he
11.	<i>apose, apipah</i>	minahasa, minangan	what
12.	<i>bagasi, bagaskara</i>	libanon, larahati	good
13.	<i>bengeus, bengi, benyong</i>	pertambangan, pertamax	excessively
14.	<i>kanua, yey, yeti</i>	kamu, ka	you
15.	<i>inang, ines</i>	iy	iya
16.	<i>hujrina, hulubalang</i>	hujan	rain
17.	<i>capung, capcay</i>	capek	tired
18.	<i>endu, ending</i>	enak	delicious
19.	<i>barbara, baharudin</i>	baru	new
20.	<i>dimanose, dimandu</i>	dimana	where is
21.	<i>cantika, candra kirana</i>	cantik	pretty
22.	<i>dewes, berdoremi</i>	doa	pray
23.	<i>kuburan, kaburina</i>	kabur	hazy
24.	<i>bewes, bawang</i>	busuk	putrid
25.	<i>cuuss capcus</i>	buru-buru	rush
26.	<i>haryana, harisa</i>	harus	have to
27.	<i>biara, biore</i>	biar	be let
28.	<i>kencana, kencangan</i>	kencing	piss, pee
29.	<i>beluben, belumbung</i>	belum	not yet
30.	<i>makarena, makassar</i>	makan	eat
31.	<i>beskom, besoka</i>	besok	tomorrow
32.	<i>kawasaki, kawasan</i>	kawan	friend
33.	<i>metong, matador</i>	mati	die
34.	<i>sabenben, sebentong</i>	sebentar	for a moment
35.	<i>jalinan, jajanan</i>	jalan	road
36.	<i>kerajaan, kerejong</i>	kerja	work
37.	<i>mandoles, mandala</i>	mandi	take a bath

38.	<i>rumpis, romeo</i>	rumah	house
39.	<i>sepoi, sepong</i>	sepi	quiet
40.	<i>maskapai, maskap</i>	masuk	enter
41.	<i>minahasa, minangan</i>	minum	drink
42.	<i>libanon, larahati</i>	liburan	holiday
43.	<i>pertambangan, pertamax</i>	pertama	first

Based on table above many vocabularies of the gay language which is have similar meaning but from the different vocabulary. It can be a difficulty for another community to be able to understand it. Supposed originated in Padang and then spread in all the cities of Indonesia. This type of retention form of syllable or parts syllables beginning of word base, while rest is converted so as if the other words. Example:

1	enak	en	endang
2	sudah	su	sutra
3	tidak	ti	tinta

This is the type of the 1990s was very popular, growing rapidly and spread all over the archipelago, and the used as slang. Every gay community constantly creating by themselves the words of this type, and from visiting or communication through various mediums spread to other communities. This language is usually used when gay people in order to communicate what they are talking about is not known to others outside the community.

Gay people in Padang speak using slang when they are in the community. They speak slang instead of the Indonesian language, but when they are not their community of among the gay people, they speak in the Indonesian language so that other people can understand what they try to convey to them.

Competence in gay language includes intonation, pragmatics, and ideology about gay language itself, but what gay men (and those who appropriate gay language) find most salient is lexicon. This “lexicon”, however, is more than just a collection of words; it is a set of patterned derivational processes that together constitute a language game. True fluency is signaled not just by knowing vocabulary but by knowing the processes and being able to coin neologisms oneself.

There are several ways to create gay terms. Since the mid-1990s, the most popular process is syllabic substitution, where a word replaces a standard Indonesian word with which it shares a syllable (typically the first syllable). For instance, tidak ‘no, not’ is replaced by tinta ‘tint’ (see Table below).

### Syllabic substitution in gay language

No	Bahasa gay term	Original meaning	Replaces Indonesia term	Meaning
1.	<i>amplop</i>	envelope	ampun	in set phrase 'ya ampun' (oh my God!)
2.	<i>balikpapan</i>	city in kalimantan	kembali	you're welcome
3.	<i>bbc</i>	british broadcasting corporation	becak	pedicab
4.	<i>bodrex</i>	cough medicine	bodoh	stupid
5.	<i>ciptadent</i>	brand of toothpaste	cium	to kiss
6.	<i>émbér</i>	pail, bucket	emang	indeed
7.	<i>jelita</i>	lovely	jelek	bad
8.	<i>lapangan</i>	open field	lapar	hungry
9.	<i>makassar</i>	city in sulawesi	makan	to eat
10.	<i>mawar</i>	rose	mau	to want
11.	<i>polonia</i>	airport in the city of medan (in sumatra)	pulang	to go home
12.	<i>samarinda</i>	city in kalimantan	sama-sama	you're welcome
13.	<i>semangka</i>	watermelon	semak	to like
14.	<i>sutra</i>	silk	sudah	already
15.	<i>tinta</i>	tint	tidak	No

Two other derivational processes are related to syllabic substitution. The first is neologism (Table below), in which the Indonesian term is replaced by a form that shares the same first syllable or sound but does not have a prior meaning of its own. Only a handful of gay language terms originate in this manner; gay language is a language of transformation.

#### Neologisms in gay language

No.	Gay Language Term	Indonesian Term	Meaning
1.	<i>Akika</i>	aku	i
2.	<i>cuco'</i>	cakep	handsome
3.	<i>Jahara</i>	jahat	evil

The second process is semantic shift, where by an Indonesian term is given a new meaning (Table below). Semantic shifting is a feature of non-gay urban language as well, where it is termed *plesetan* (Chambert-Loir 1984; Oetomo 2001).

#### Semantic shift in gay language

No.	Gay Language	Indonesian Term	Meaning
1.	<i>brondong</i>	fussilade	young man
2.	<i>goreng</i>	fry	anal sex
3.	<i>kucing</i>	cat	sex worker

Another important derivational process in gay language is suffixation and vowel shift (Table below), which is usually used to transform a standard Indonesian term but occasionally involves a gay language item, a local language term, or an English loanword.

#### Suffixation and vowel shift in gay language

No	Indonesian or gay language term	Meaning	New gay language term
1.	<i>banci</i>	waria (an amalgam of wanita ‘woman’ and pria ‘man’)	béncong or bénces
2.	<i>berapa</i>	how much?	brépong
3.	<i>dandan</i>	put on makeup	déndong or déndes
4.	<i>homo</i>	homosexual	hémong
5.	<i>lelaki</i>	man	lékong or lékes
6.	<i>loco</i>	masturbate	lécong, léces, or léci
7.	<i>pura-pura</i>	pretend	péres
8.	<i>sakit</i>	sick (attracted to the same sex in bahasa gay)	sékong, sékes, or sékes
9.	<i>Terjadi</i>	to have happened	terjedong

The most common suffixes are –ong and –es. Dede Oetomo suggests that suffixation and vowel shift first appeared in Jakarta and areas most directly influenced by the Jakartan dialect of Indonesian; he also notes that a few terms of -ong shifting, namely bencong, from banci ‘male transvestite’, and nepsong, from napsu ‘desire’, appear to have come into existence before gay language took form (2001:62). As in the case of all other derivational processes for gay language, the most common kinds of transformed words are nouns and adjectives. With -in- infixing, the infix -in- is “inserted between the consonant and vowel of every syllable, usually with a shortening of the product so that it becomes two syllables long (Oetomo, 1999:28)”.



Thus *banci* becomes *binancini*, which becomes *binan*. See table below:

No.	Indonesian or gay language term	Meaning	New gay language term
1.	<i>banci</i>	waria (an amalgam of wanita 'woman' and pria 'man')	<i>binancini</i>
2.	<i>berapa</i>	how much?	<i>binerinpina</i>
3.	<i>dandan</i>	put on makeup	<i>dinandinan</i>
4.	<i>homo</i>	Homosexual	<i>hinomino</i>
5.	<i>Lelaki</i>	Man	<i>linakini</i>
6.	<i>Loco</i>	Masturbate	<i>linocino</i>
7.	<i>pura-pura</i>	Pretend	<i>pinurina pinurina</i>
8.	<i>Sakit</i>	sick('attracted to the same sex in bahasa gay')	<i>sinakinit</i>
9.	<i>Terjadi</i>	to have happened	<i>tinerjinadini</i>

#### 4. Intonation

Though far less emphasized than patterned lexicon, speaking in what is considered to be an effeminate manner is also sometimes asserted by gay men to be indicative of *bahasa gay*. By 'effeminate' (standard Indonesian *kewanitaan* or feminine; gay language terms include *ngondhek*, *megol*, *kriting* 'curly'), these men refer to the high-pitched tone and rising utterance-final intonation that Indonesians associate with images of demure femininity

##### 4.1.2 Types of Slang Words Used by Gay in Padang

There are three types of slang words that are used by gay in Padang. Those three types include: offensive, vulgar and taboo. The following is the list of slang words categorized into the three types. Each word is written with the meaning in Indonesian and English. Definition of each word is taken from Oxford Dictionary to give better understanding on the word.

###### a. Offensive Type of Slang Words Used by Gay in Padang

No.	Vocabulary in Offensive type	Meaning in Indonesia	Meaning in English	Definition
1.	<i>jula juli</i>	<i>jual diri</i>	prostitute (verb)	to perform sexual activity for money
2.	<i>jelita</i>	<i>jelek</i>	ugly	displeasing to the eye; not aesthetically pleasing.

3.	<i>bodrex</i>	<i>bodoh</i>	stupid	lacking in intelligence.
4.	<i>enjel</i>	<i>anjing</i>	dog	a domesticated mammal of <i>canis lupus familiaris</i> .
5.	<i>bebong</i>	<i>babi</i>	pig	any of several mammalianspecies of the genus <i>sus</i> .
6.	<i>macica</i>	<i>banci</i>	transvestite	a person who sometimeswears clothes worn by the opposite sex
7.	<i>binancini</i>	<i>banci</i>	transvestite	a person who sometimeswears clothes worn by the opposite sex
8.	<i>bences</i>	<i>banci</i>	transvestite	a person who sometimeswears clothes worn by the opposite sex
9.	<i>harem</i>	<i>jelek, buruk</i>	ugly	displeasing to the eye; not aesthetically pleasing
10.	<i>pakarena</i>	<i>pakai</i>	obsolete	no longer in use; gone into disuse
11.	<i>pekong</i>	<i>pakai</i>	obsolete	no longer in use; gone into disuse
12.	<i>pakis</i>	<i>pakai</i>	obsolete	no longer in use; gone into disuse

**b. Vulgar Type of Slang Words Used by Gay in Padang**

No.	Vocabulary in Vulgar Type	Meaning in Indonesia	Meaning in English	Definition
1.	<i>kenti</i>	<i>kontol/penis</i>	<i>dick</i>	the male productive organ use for sexual intercourse and urination
2.	<i>kontraktor</i>	<i>kontol/penis</i>	<i>dick</i>	the male productive organ use for sexual intercourse and urination
3.	<i>isabela</i>	<i>hisap</i>	<i>suck /oral sex</i>	to use the mouth and lips to pull in.
4.	<i>esong</i>	<i>hisap</i>	<i>suck /oral sex</i>	to use the mouth and lips to pull in.

5.	<i>koca kaki</i>	<i>kocok</i>	<i>masturbate</i>	to stimulate oneself sexually, especially by use of one's hand
6.	<i>lecong</i>	<i>mansturbasi</i>	<i>masturbate</i>	to stimulate oneself sexually, especially by use of one's hand
7.	<i>leces</i>	<i>mansturbasi</i>	<i>masturbate</i>	to stimulate oneself sexually, especially by use of one's hand
8.	<i>linocino</i>	<i>masturbasi</i>	<i>masturbate</i>	to stimulate oneself sexually, especially by use of one's hand
9.	<i>nembes</i>	<i>nembak</i>	<i>shoot</i>	to ejaculate
10.	<i>patra</i>	<i>pantat</i>	<i>ass</i>	two organs on the front of a female human's chest
11.	<i>titikade</i>	<i>tetek</i>	<i>boob</i>	two fleshy halves of the posterior part of the body between the base of the back
12.	<i>pepsi</i>	<i>pepek/vagina</i>	<i>vagina</i>	the passage leading from the opening of the vulva to the cervix of the uterus
13.	<i>pepita</i>	<i>pengen</i>	<i>lust</i>	a feeling driven by sexual arousal
14.	<i>nepsong</i>	<i>nafsu</i>	<i>lus</i>	a feeling driven by sexual arousal
15.	<i>diperkosmopolitan</i>	<i>diperkosa</i>	<i>get rapped</i>	to be forced to have sexual intercourse
16.	<i>ciptadent</i>	<i>cipok</i>	<i>kiss</i>	to touch with the lips of press the lips against
17.	<i>cumi</i>	<i>cipok</i>	<i>kissing</i>	to touch with the lips of press the lips against
18.	<i>meong yuuk</i>	<i>main/bersetubuh</i>	<i>copulate</i>	to engage in sexual intercourse
19.	<i>luna, luntang</i>	<i>pelacur</i>	<i>prostitute</i>	a person who is considered to be sexually promiscuous
20.	<i>taiti</i>	<i>taik</i>	<i>shit</i>	digested waste material discharged from the bowels

### c. Taboo Type of Slang Words Used by Gay in Padang

No	Vocabulary in Taboo type	Meaning in Indonesia	Meaning in English	Definition
1	<i>Lesbong</i>	<i>Lesbian</i>	<i>Lesbian</i>	Preferring female romantic or sexual partner.
2	<i>Hemong</i>	<i>Homo</i>	<i>Homosexual</i>	Sexually attracted primarily to other members of the same sex
3	<i>Hinomino</i>	<i>Homo</i>	<i>Homosexual</i>	Sexually attracted primarily to other members of the same sex
4	<i>Hombreng</i>	<i>Homo</i>	<i>Homosexual</i>	Sexually attracted primarily to other members of the same sex
5	<i>Temong</i>	<i>Tamu</i>	<i>Client (for prostitute)</i>	A customer of goods and services
6	<i>Mangkalita</i>	<i>Mangkal</i>	<i>On shift (for prostitution)</i>	Period of working time

### 4.2 Findings

The analysis in this research concentrates on the slang words used by gay in Padang. The analysis in this research also finds the meanings of slang words and the types of slang words used by the community.

Based on the analysis of the research, it is found that there are less more 400 slang words used by gay which is based in Padang. Slang words that are used by gay in Padang are divided into three categories, which are: offensive, vulgar and taboo.

Slang words that are used by gay in Padang are basically based on the Indonesian language and the formation of words of the Indonesian words are changed to sound different from the original. These changes can give confusion for even Indonesian people, but are finely understood by gay in Padang which is the reason why this research is performed to explain such phenomenon.

### 4.3 The social context of slang usage

The slang words were created by Gay in Padang because they want to distinguish their society with other people, on this distinguish social context and socially branded they fight together on one society to praise what they believe. Observer classify the language usage in three social context, when they interacting with other gay division, when they interacting beside other societies, when they interacting beside police officer, when they interacting with other member or maybe member from other gay division, they usually use almost the slang word, because they feel

that they are brother and have the same purpose and same value, they are not afraid to say anything they want because they can understand each other.

#### **4.4 The reason why they use slang**

There are some reasons why they use slang, they created slang because they need to distinguish their existence with other societies and they are not allowed other people to insult or annoy their activities, they want exclusiveness to show their power and solidarity. Therefore slang word like igama, scene, stelan, etc created by them. Solidarity when living on the street and underground sometimes make gay doing something secretly even against the law. Some forbidden activities like consuming liquors and drugs they do with hidden. That is way they create words like Genjes, Sebong or Cubadak to hide their activities from policeman or other officer.

To show their power the member who praise gay and gay be the way of live, words like trendy bangsat, polesong, temong and other abuses word used to hide what they really said, what the real meaning of what they said. Sometimes the word used to avoid chaos with other members or other society and maybe the worst thing if they have been catching by police officer because what they do.

## **5. CONCLUSION AND SUGGESTIONS**

### **5.1 Conclusion**

1. The communication of gay in Padang commonly uses slang words and sometimes they mix up slang words and formal Indonesian words. It is found in the study that there are less more 400 slang words used by gay in Padang. Some words sound similar like the Indonesian meanings and there are some that sound completely different. There are slang words that sound different, yet have the same meaning.
2. There are three types of slang that are used by gay in Padang, namely: offensive, vulgar and taboo. These three types of slang have different definitions. Offensive is the type of slang that can offend other people, vulgar is the type of slang that can make someone angry or hurt and taboo is the type of slang that is customary inhibited. These three types of slang must be carefully spoken because they can offend, make someone angry and will lead to controversy as well as conflict in some ways.
3. The slang words was created by Gay Padang because they want to distinguish their society with other people, they believe that what they praises on Liberty, Equality, Unity are always right. In this distinguish social context and socially branded they fight together on one society to praise

what they believe, society that can understand what they believe and can accept values they have. They feel comfort and free on this society because they are free, they are same and they are together like a family on this society.

4. There are some reasons why they created and use slang, they created slang because they need to distinguish their existence (Exclusiveness) solidarity, when living on the street and underground sometimes make Gay doing something secretly even against the law. Some forbidden act like consuming liquors and drugs they do with hidden way. That's why they create words like Genjes, Sebong or Cubadak to hide their activities from policeman or other officer. Power, the member who praise Gay and Gay be the way of live, words like trendy bangsat, polesna, temong, and other abuses word used to hide what they really said, what the real meaning of what they said. Therefore Gay in Padang created slang words.

## **5.2 Suggestion**

1. The writer hopes all people that appreciate and respond wisely to the slang language used by the gay in Padang, because the language enriches the kind of variety of languages in Indonesia. There are still many problems about gay slang in Padang that are not discussed yet. Consequently, it will be very interesting and useful for other students to discover more about those specific problems in this thesis.

2. The writer hopes that many people know there are many kind of slang language in gay community is used and not just one slang.

3. This research can be used as a reference for researching slang language.

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